

The list could be extended. Why do these major design errors arise? I suggest that it is because existing methods in engineering design, industrial design, marketing, architecture, urban planning and related areas are conservative, pervasive and rigid. They oblige us to perpetuate faulty patterns of activity. Present design techniques deal well with the situation that exists before a product is launched, a building designed or a plan put into effect.

They fail, however, to take account of the situation that is created by the "new thing". Our products are designed on rigid principles that preclude re-adjustment and adaptation to unforeseen effects. We need methods of designing, planning and testing that are exploratory, predictive and flexible. The many current failures to adapt to artificial extensions of ourselves suggest the need of a non-adaptive development that led to the extinction of the dodo and the dinosaur. Why don't we use our intelligence to foresee and avoid this evolutionary fate?

This whole argument is a direct challenge to the original principles of the modern movement which wanted change but concentrated on the aesthetic and functional perfection of single units, buildings or products, neighbourhoods or cities. Change was needed to bring about the ideal future, but it was rarely seen in its true role as a continuing and accelerating dynamic that blows sky-high any concept of closed perfectionism.

Designers originally thought they had a viable vision of the future based on an estimate of what technology could make possible and society would welcome, but technological capacity has now reached the point where the limitations it imposes have become very small indeed. A situation is emerging that is radically different in content from that which has existed ever since the industrial revolution. It is one where the designer can call upon science and technology for the most extraordinary

possibilities, but where the decisions he takes reach more and more into the realms of sociology and politics.

It is clear, too, that scientific and rational methods of working are putting pressure on the conventional role of the designer as a kind of mysterious creative force who somehow coughs up answers to problems that cannot be questioned. Systematic design methods and similar problem solving techniques certainly do not threaten the creative aspect of the designer's work—but they do make the criteria for a particular product clearer and therefore simplify the problem of assessing its success or failure. The actual creative act of designing is being seen more and more as just one part of a complex chain of events covering the whole origin, construction and use of any particular device.

In this developing pattern it is the potential contribution of the social sciences to the assessment of design and the development of design criteria that has been tremendously neglected in the past, but can hardly be neglected in the future. At the moment the tools for saying whether or not a particular piece of design is effective are primitive in the extreme. For a commercial company an obvious index is sales, but this is a terribly hard thing to interpret. So many design failures might not have failed if they had been more strongly or more imaginatively advertised, and so many design successes seem to be based on small factors which the designer himself hardly thought about. Getting some order into the morass of folklore and superstition that at the moment passes for rational design assessment will completely change the terms on which the designer works. His mystique will begin to become intelligible to himself, to his clients, and to the public.

Out of the present confusion it

seems to be possible to predict two major interrelated changes of emphasis in design. The first will be away from the designer as the major focus of interest. Instead, the emphasis will be thrown back on the community, and the ways in which political and economic decisions determine a large part of the character and functioning of the environment. The second change will be away from the analysis of design in terms of the appreciation of solutions. The realization of the community's central role is going to require people's involvement, not as passive appreciators of "truth and beauty", but as active participants in the debate.

Although it is easy to understand why it happened, it is disastrous that almost all the officially approved efforts to educate the public since 1951 have concentrated on achieving acceptance, not discussion. People have been presented with a credo about aesthetic taste, not an analysis of the problems inherent in meeting men's needs by mass production. But if, as Christopher Jones says, "... design decisions ought to become less the responsibility of managers and designers and more the responsibility of consumers", then the real debate will have to begin.

Against this kind of background a great deal of published material on design looks hopelessly irrelevant. Snobbish, esoteric, wrapped in jargon and relying on oracular statements of taste, it is hard to see how it relates to the real conditions which we face. Worst of all, the popularizer books, which have a very important job to do, carry on the existing tradition of discussing design in terms of designer's solutions instead of the community's or the individual's problems.

Should we, for example, laugh or cry at the piles of material published every year on interior design? A

broad historical introduction like *A Concise History of Interior Decoration* by George Savage could be useful enough but, characteristically, it gives the impression that everybody in the past lived in palaces and mansions. It also gives little idea of the way functional changes in house design were related to social changes, or of the significance of style in the pattern of a period's ideas. Needless to say, in the modern section there are no illustrations of rooms in public authority housing. The fact that we live in a mass industrial society does not show much more in books on specifically contemporary interiors. Who buys volumes like Mary Gilliat's *English Style*, or *Interior Design and Decoration* edited by Jacqueline Inchbald? The rump of the aristocracy, or is Britain entirely inhabited by duchesses *manquies*? One thing is certain—most of the people peering at these pages are not looking for practical, intelligent guidance on what to do with the kind of environment we have.

The House and Garden Guide to Interior Decoration, edited by Robert Harling, and *Studio Vista's Decorative Art in Modern Interiors*, edited by Ella Moody, are better. Neither is profound, and both talk about solutions rather than analyse problems, but they do sometimes come down into the familiar world. The main criticism is that their whole presentation gives the feeling that interiors are exhibitions of taste, not places to live in. *David Hicks on Decoration* is in a different category again, because it contains the work of one designer backed up by his general comments on interiors. It is an odd book, and dangerously prescriptive. Whatever one's view of the rooms shown—and they are probably pretty awful—the commentary is maddening at times. "I prefer oval basins set into a wide surround" but he never says why. It could be an intelligent judgment, but presented in this kind of way it is sheer mystique.

Books on graphic design, generally seem much more related to the conditions existing in the real world of mass industrial society, though it can be sobering to compare a glossy on graphics with an actual book stall. Even an otherwise thoroughly excellent work like John Lewis's *The Twentieth Century Book*, which is scholarly and intelligent as well as beautifully illustrated, turns out only to be about a certain range of publishing. It is reasonable enough to present the history of a subject in terms

of its very best examples, but it is important to make clear how far the best is also characteristic. The same pitfalls of contemporary graphics, published *Graphic Design Britain* edited by Frederick Lambart, which is extraordinarily badly printed as well as F. H. K. Henrion and Alan Parkin's *Design Coordination and Corporate Image* is an international review of company images. It is efficient and informative, covering an aspect of graphic design that does, in fact, often get down to High Street and railway station level.

Michael Farr's *Design Management* is interesting because it deals with the birth of a new kind of specialist. Mr. Farr's own company is a design service which interposes itself between the independent practitioner and the commissioning company. As the design problems facing manufacturers become more complex, and involve contacts with a number of designers, it is necessary to manage the design programme coherently. This can be done by a manager on the staff, or by a company like Mr. Farr's. The emergence of design management is a recognition of how far design is beginning to overstep its traditional limits, for the design manager can be in a good position to see a product in the whole context of its origin, development and use. Mr. Farr's book is practical and important, but its real significance is perhaps somewhat obscured by its exclusively commercial emphasis. It is in the public authority and social service areas that expert design management has a tremendous but unexplored potential.

Finally, it is worth while to recommend *Visual Communication, Architecture, Painting* by Herbert Bayer. This book, originating from a man who is a painter, designer and architect, is a very rewarding one for anybody tracing the changes which have been the main theme of this article. Mr. Bayer's distinguished career stands half way between the certainty of functionalism and the open-ended questioning that is today beginning to characterize design. His obsession with aesthetic programmes now seems old fashioned, but his absolute conviction that design is to do with the problems of mass industrial society seems more and more the only conviction that will deliver the environmental goods.

GEORGE SAVAGE: *A Concise History of Interior Decoration*. 285pp. Thames and Hudson. 55s. (Paperback, 21s.). MARY GILLIAT: *English Style*. With photographs by Michael Boyle. 144pp. Bodley Head. 15s. JACQUELINE INCHBALD (Editor): *Interior Design and Decoration*. 66. 319pp. Michael Joseph. 15s. ROBERT HARLING (Editor): *House and Garden Guide to Interior Decoration*. 304pp. Condé Nast Publications. 14s. 10s. ELLA MOODY (Editor): *Decorative Art in Modern Interiors 1966-67*. 161pp. Studio Vista. 13s. 3s.

DAVID HICKS on Decoration. 152pp. Leslie Frewin. 14s. 4s. JOHN LEWIS: *The Twentieth Century Book*. 270pp. Studio Vista. 16s. FREDERICK LAMBERT (Editor): *Graphic Design Britain*. 208pp. Peter Owen. 14s. F. H. K. HENRION and ALAN PARKIN: *Design Coordination and Corporate Image*. 208pp. Studio Vista. 15s. MICHAEL FARR: *Design Management*. 162pp. Hodder. 12s. 6s. HERBERT BAYER: *Visual Communication, Architecture, Painting*. 211pp. New York: Reinhold. London: Studio Vista. 14s. 5s.

MARIAGE À LA MODE

BRA HOWE: *Arbiter of Elegance*. 320pp. Harvill Press. £2.2s.

As an "arbiter of elegance" Mary Eliza Howe hardly deserves a book all to herself. True, her own books on women's dress and on interior decoration had a certain success, but it is hard to believe that she can truthfully be described as "the expert on women's clothes" in a society which boasted such exquisitely dressed beauties as Alexandra Princess of Wales and Ella Langtry. She was, of course, something of an expert on historical costume, but the real pioneer in this field was Lady Enslin. Mary Eliza's influence upon house furnishing and decoration perhaps deserves to be taken a little more seriously, but even here she invented nothing new but merely popularized the ideas of such artists as William Morris and Walter Crane. Miss Howe's efforts to portray Mary Eliza as a public figure and a real influence upon Victorian taste carry little conviction; what does convince beyond shadow of doubt is her portrait of Mary Eliza in her private capacity as wife. Her husband, Hugh Reginald Howe, was a person of some note in his own right, well known to his contemporaries as a preacher and lecturer, as a writer on

The annual 'W. H. Smith Literary Award' for 1967 has been given to Jean Rhys for her novel *Sargasso Sea* (André Deutsch, 21s.). It was reviewed in the TLS on November 27, 1966.

Politics

LORD AND PEASANT

BARRINGTON MOORE, Jr.: *Social Origins of Dictatorship and Democracy*. 559pp. Allen Lane: The Penguin Press. £3.3s.

First published last year in the United States, Mr. Moore's book has already attracted frequent and favourable notice. It is indeed a very distinguished achievement, almost comparable, both in the width of its historical coverage and in the originality of its thought, with Joseph Schumpeter's classic, *Capitalism, Socialism and Democracy*. Mr. Moore, who has already made a reputation as a student of the Soviet Union, shows us again how fruitful the Marxist method can be when handled intelligently and flexibly by a scholar who knows his dogma and devotes himself single-mindedly to the task of mobilizing all available historical evidence for the solution of a general problem in the field of socio-political evolution.

Whether Mr. Moore would call himself a Marxist is not clear. He often criticizes Marx; moreover, he shows no sign of being acquainted with the work by Marx and Engels, *Pre-Capitalist Economic Formations*, which might have been used to add strength to some of his major arguments. His method, nevertheless, is fundamentally Marxist. Classes, broadly of the Marxist kind, are his basic social units. These, within the limitations imposed on them by knowledge and circumstance, are seen to be pursuing their collective economic interests, and the resultant class struggle is presented as an important (although not necessarily all-important) force propelling the chariot of economic and social change. "Basis" and "superstructure" are also features of Mr. Moore's conceptual framework, although naturally, in the hands of so sophisticated and well-informed a scholar, their mutual relationships become more complicated than even Engels, in his later years, might have been prepared to allow. *Social Origins of Dictatorship and Democracy*, in fact, is Marxist in the sense that *The 18th Brumaire of Louis Bonaparte* was: it is a brilliant application of a challengeable but truth-revealing hypothesis to a series of discrete historical events.

For this book Mr. Moore has chosen a subject of world-wide contemporary importance: the role of the relationship between lord and peasant in the process of economic and political modernization. Briefly, his thesis is that this relationship is a key factor determining whether the outcome will be parliamentary democracy, fascism or communism. Admittedly, the political alternatives he presents tend to be over-generalized

and inadequately examined: in particular, "fascism" is used in a slightly irresponsible way to denote any "modern" political order which is simultaneously reactionary and undemocratic. As Mr. Moore himself reveals so fully in his concrete historical investigations of the "modernization" process in England, France, the United States, China, Japan and India, life shuns these simple categories. But this does not matter much; for he succeeds brilliantly in substantiating his main points—generally, that agrarian relationships have a powerful and often decisive influence not only on the nature of the total struggle but also on that of the political framework within which its resolution is sought; more specifically, and perhaps more surprisingly, that the revolutionary impetus frequently comes from a declining class rather than from an advancing one.

The first two parts of the book deal, respectively, with the "Revolutionary Origins of Capitalist Democracy" (England, France and the United States), and "Three Routes to the Modern World in Asia" (China, Japan and India). The documentation on which these are based, although entirely secondary, is comprehensive, up to date, and used with great critical acumen. In Part 3, which is shorter and more cryptic than one might have wished, Mr. Moore produces, with due tentativeness but without false modesty, his "Theoretical Implications and Projections", in which he sketches "with broad strokes the major features of each of the three routes to the modern world". This is followed by a fascinating epilogue on "Reactionary and Revolutionary Imagery", and a "Note on Statistics and Comparative Historiography". Both reveal his determination to go wherever the evidence may lead, come what may. In the epilogue he proclaims that his studies have bred in him a conviction, reluctantly accepted, that "the costs of modernization have been at least as atrocious as those of revolution, perhaps a great deal more". In the "Note" he takes issue with those who equate "sound" historical evidence with numerical measurement. Statistics, he holds, can be particularly misleading at the great crises of history, where one comes to the point at which "quantitative evidence is inapplicable" and "counting becomes the wrong procedure to use". "In the analysis of qualitative changes from one type of social organization to another...", he writes, "there

may be an upper limit to the profitable use of statistical procedures" since the "distinctions in... forms and patterns do not seem... reducible to any quantitative difference". In the main body of the work Mr. Moore also criticizes another fashionable approach to the study of society—functionalism. "What did the government do for the peasants?", he asks about imperial China. "Modern western sociologists", he replies, are perhaps too prone to dismiss as impossible the answer that it did practically nothing. They reason that any institution which lasts a long time cannot be altogether harmful to those who live under it (which seems to me to fly in the face of huge masses of both historical and contemporary experience) and therefore undertake a rather desperate search for some "function" that the institution in question must perform. This is not the place to argue about methods or the way in which conscious and unconscious assumptions determine the questions raised in any scientific inquiry. Nevertheless it seems more realistic to assume that large masses of people, and especially peasants, simply accept the social system under which they live without concern about any balance of benefit and pains, certainly without the least thought of whether a better one might be possible, unless and until something happens to threaten and destroy their daily routine. Hence it is quite possible for them to accept a society of whose working they are no more than victims.

Rather casual statements such as this by no means demolish structural-functionalism, but they fail musically on the ears of those who find its current pretensions exaggerated and immodest. As will be gathered, Mr. Moore is an unrepentant historicist. Although far from believing in a crude historical inevitability, he holds that there are characteristic patterns of development, each possessing, to some degree, a logic of its own. He is also a historicist in the sense that he finds that to follow the historical method—or perhaps one should say a particular historical method, with strong Marxist overtones—is the surest way to understanding the dynamic forces that drive societies towards what is now ambiguously called "modernization". This approach, as Mr. Moore would be the first to admit, imposes limitations as well as offering opportunities. But the limitations would appear fewer and the opportunities greater than in any alternative approach. The splendid advantage that he has taken of it makes this a very important book indeed; it may even be a great one.

THE DEFENCE OF EUROPE

ANDRÉ BEAUFRÉ: *NATO and Europe*. Translated by Joseph Green and R. H. Barry. 141pp. Faber and Faber. 22s.

It is not necessary to be a Gaullist in order to believe that the original role of Nato in Europe is now obsolete. But what exactly was that role? Ostensibly, it was to defend western Europe against attack by the Red Army. Evidence is now accumulating that the possibility of any such attack, except as a result of misunderstanding, was never very real. On the other hand, there was in 1949 a real danger of moral collapse: France and Italy could quite easily have taken the Czech road to communism. In combination with the Marshall Plan, the North Atlantic Treaty helped to avert this catastrophe. These two imaginative strokes of American policy, in other words, served chiefly to reestablish the national morale in western Europe rather than to avert war.

In a sense, then, by their very success, they defeated their own immediate ends. The recovery of France in particular was essentially a nationalist renaissance; and it culminated in the decision to evict from France the supranational headquarters which had made her recovery possible. There is thus a basic contradiction latent in the new structure of Europe. Unable to survive outside a supranational framework, the Europeans have become more

nationalist than ever. The same phenomenon is apparent not only in economic and political relations, but also in defence. This is the main theme of General Beaufré's perceptive study of *Nato and Europe*. Although not a whole-hearted Gaullist, he recognizes the truth of de Gaulle's dictum that "il n'y a de force nucléaire que nationale". In other words, no national government is ever going to use nuclear weapons except in its own defence. Yet at the same time it has become impossible today to conceive of an efficient defence system on anything less than a European scale.

What is the way out for the west? The first part of General Beaufré's book describes the history of Nato and the evolution of its strategy. This is a necessary prelude to recognition of the dead-end which has now been reached and it is done with characteristic lucidity, enriched by personal experience as a staff officer at SHAPE. The dilemma defined by General Beaufré outlines the basis of a solution: "the reasonable method seems to be to personalize the defence of each country to a greater extent and in parallel to move towards the organization of a European

defence community". The last expression naturally revives memories of the fasces of 1934, but circumstances today are very different. In particular, there have been major changes in American relations both with the Soviet Union and with Asia. General Beaufré believes that the new circumstances point to a reconstruction of relations between Europe and the United States on the basis of President Kennedy's conception of two equal pillars, and to a corresponding reconstruction of intra-European relations based on the rump of Nato. General Beaufré recognizes that his line of thought presupposes a gradual evolution rather than a revolutionary change. "will be thought pusillanimous by 'integrationists' and too supernatural by 'nationalists'". These anticipated criticisms do not disturb him. But there are more serious difficulties. As a professional soldier, General Beaufré sees Nato in the forefront of the movement towards European unity. He scarcely notices the other European organizations, none of which exactly corresponds in membership to Nato. Nevertheless, it is valuable that the problems arising from the breakdown of solutions devised twenty years ago should be publicly debated and reexamined.

Major Books of 1967 In English and History

POETS OF ACTION

Incorporating Essays from *The Burning Oracle*
G. Wilson Knight

The essays printed here include all those from *The Burning Oracle* except two on Shakespeare and Pope, which are now available in other volumes. The book also includes Professor Knight's study of Milton's politics, 'Charlot of Wroth', and his Byron Foundation lecture, 'Byron's dramatic prose'. It thus forms an absorbing study of the narrative, or 'action' poets, Spenser, Milton, Swift and Byron. Newly published 50s

The Twickenham Edition of the Poems of Alexander Pope

General Editor the late John Butt
Volumes VII and VIII, THE ILIAD
Volumes IX and X, THE ODYSSEY
General Editor Maynard Mack
Volumes VII and VIII with 22 plates
Volumes IX and X with 22 plates

12 gns each set of two volumes
'The new volumes bring the whole enterprise to a grand and worthy conclusion... the whole is just about as near perfection as one may hope to get.' *The Times Educational Supplement*

SWIFT the man, his Works and the Age

Volume II: DR. SWIFT
Irvin Ehrenpreis

'It is a huge book of nearly 800 pages designed perhaps more for the student than the general reader, but the achievement is unquestionably tremendous.' *Michael Foot Evening Standard*
'Magisterial biography' *Denis Donoghue The Guardian* 105s

COLERIDGE AND THE ABYSSINIAN MAID

Geoffrey Yarlott

'... a highly intelligent, generally well argued and always lucidly written work of scholarship...' *L. M. Wallace Books and Bookman* 55s

A SHAKESPEARE ENCYCLOPAEDIA

Edited by Oscar James Campbell and Edward G. Quinn

'Alphabetically arranged and often pictorially illustrated, the entries cover every aspect of Shakespeare's life and work...' *English* 100s

GREAT BRITAIN AND THE WAR OF 1914-1918

Sir Llewellyn Woodward

'Few are better qualified to write the history of 1914-1918 than Sir Llewellyn Woodward... this is popular history at the highest possible level... his work will never be replaced by any historian who himself endured the agony of the western front...' *The Times Literary Supplement* 8 maps 54s

GERMANY 1789-1919

Agatha Ramm

'... very good—probably superior to all life recent French, British, or American rivals... there is accuracy, balance, competence, and proper sympathy... this is an excellent job.' *Damond Williams The Guardian* 54s

ITALY FROM LIBERALISM TO FASCISM

Christopher Seton-Watson

'... this book provides a mine of information and important threads of continuity leading up to the present... a model of lucidity and poise... As for Mr. Seton-Watson's accomplished epilogue, which draws the lines of continuity into a single pattern, no reader would wish to miss it.' *The Times Literary Supplement* 8 maps 120s

THE INDIVIDUAL AND SOCIETY IN THE MIDDLE AGES

Walter Ullman

'This is the latest in a brilliant stream of books by Dr. Ullman on the development of political thought in western society... The author tackles a neglected but infinitely important subject...' *The Times Educational Supplement* 30s

METHUEN

PRINCETON

South Asian Politics and Religion

Edited by DONALD EUGENE SMITH

The work of twenty-two scholars is brought together in this comparative study of the emerging relationship between religion and politics in India, Pakistan and Ceylon. £6 18s net

John Donne

Conservative Revolutionary

N. J. C. ANDREASEN

Through detailed explications of Donne's poems from the *Devotions* and the *Sonnets*, the author demonstrates Donne's indebtedness to the three poetic traditions, Ovidianism, Petrarchism and Christian Platonism. Frontispiece 66s 6d net. Forthcoming 28 December

CORNELL

The Existence of God

WALLACE J. MATSON

Paper covers 18s 6d net

Semantic Analysis

PAUL ZIFF

Paper covers 22s net

STANFORD

Politics and the Military in Modern Spain

STANLEY G. PAYNE

The Spanish military have been involved in politics for a century and a half. This is the first full-scale study in any language of the relationship of the military to Spanish politics, government and public issues in the 19th and 20th centuries. The key period 1917-39 is given special attention. Maps and endpapers maps 80s net

MINNESOTA

Seven Modern American Poets

Edited by LEONARD UNGER

Bringing together in convenient book form some of the University of Minnesota Pamphlets on American writers, this volume provides a concise critical introduction to seven of the most important 20th-century American poets: Robert Frost, Wallace Stevens, William Carlos Williams, Ezra Pound, John Crowe Ransom, T. S. Eliot and Allen Tate. 40s net

JOHNS HOPKINS

Modern Yemen 1918-1966

MANFRED W. WENNER

This is the story of Yemen's confrontation with the 20th century, a confrontation which has been painful and disruptive, culminating in a protracted and as yet unended civil war. Probably the least known country of the Arab Middle East, Yemen is studied here in detail for the first time in English. 64s 6d net

The Hospitalized Child and his Family

Edited by J. ALEX HALLER

Illustrated by AARON SOPHER

These essays discuss the preparation of a child for an operation in his home and in the hospital, the educational needs of the hospitalized child, hospital play facilities, the advantages of a mother living with her hospitalized child, and the child and his family at home after hospitalization. Numerous line drawings 55s 6d net

Brecht's Tradition

MAX SPALTER

In this book Dr Spalter discusses Brecht's literary tradition. He identifies the techniques Brecht learned from his forerunners and illustrates how his work manifests a conflict between the extremes of exhibitionist nihilism and self-assured belief. 12 woodcuts 64s 6d net

Mark Twain as Critic

SYDNEY J. KRAUSE

Mark Twain's literary criticism is the one significant branch of his writing that has remained relatively unappreciated. In this appraisal of Twain as critic, Professor Krause analyses the full range and quality of his criticism, much of which has lain neglected in notebooks, letters, marginalia and autobiographical dictations. Frontispiece 72s net. Forthcoming 28 December

NORTH CAROLINA

Desperate Faith

A Study of Bellow, Salinger, Mailer, Baldwin and Updike
HOWARD M. HARPER

Professor Harper traces the developing view of the human condition—their view of the universe, society and himself—in the work of five contemporary American novelists: Saul Bellow, J. D. Salinger, Norman Mailer, James Baldwin and John Updike. 55s 6d net

A Commentary on Plato's Meno

JACOB KLEIN

This study of Plato's dialogue, *Meno*, summarizes, explains, and interprets its meaning, and stresses its dramatic quality. 55s 6d net

OXFORD UNIVERSITY PRESS

THE AMERICAN GAME OF HAPPY FAMILIES

PHILIP ROTH : *When She Was Good*. 306pp. Cape. 25s. WALKER PERCY : *The Last Gentleman*. 409pp. Eyre and Spottiswoode. 30s. HERBERT GOLD : *Fathers*. 308pp. Secker and Warburg. 30s.

...and who a wrongly superlative account of the major movements and masters of nineteenth-century French painting into which the Davies paintings are fitted artificially as illustrations. But whereas the commentary on the formation of the collection, an interesting and informative study of history, style and technique, argues, the 'French Nineteenth-Century Painting' section rambles on for seventy-five. And alas, it is free neither of questionable value-judgments nor of factual errors, as witness the statement that Gauguin was in Copenhagen in 1882. However, let this gentle fault-finding should give the impression that the book itself is not a worthy addition to the library shelves, it should at once be stated that within its imposed dimensions Mr. Ingham has done a good job. The volume is illustrated with eight plates in colour and seventy-five in black-and-white.

It is a great pity that the chance was not taken to make this volume a complete scholarly catalogue of the joint Davies Bequests. For while Mr. Ingamells's text is not in any sense a catalogue, he uses it none the less to make all sorts of emendations to existing Museum publications; dates are changed, authorship is sometimes reassigned, certain paintings are discarded as not authentic. There are substantial changes which, for want of a proper listing, scholars will find difficult to pin down. But then, Mr. Ingamells is the first to admit that the conception of this book is "arguable" for it is neither one thing nor the other. Basically "it has been undertaken in the hope of introducing a wide audience," which translated into practical terms has made of it a dual-headed monster: that is to say both a narrative commentary on the formation of the Davies collection and a wholly superfluous

[illegible]

humiliates are summed up by the language of the family power situation. It is in this field he shares with Philip Roth, but his vision of undebilitated life is far more hopeful. After the yeasty chronicle of American emigrants, *Fathers* ends with the remarkable story of the Cripple. Herbert's great-grandfather's empty left eye-socket is the sign of how much freedom a man may be forced to have left to him. Herbert Gold's historical sense of the self struggling within the universal power structure, whether Russian or American, is profound. He asks, through his ancestors, the right and appalling question which lies at the core of the novel: by Roth and Percy, and the centre of the American dream:

When my father wanted to come to America, his grandfather hissed with rage at the boy's father. Godless! He said. I'll be damned if I let you go. And said, "I see it. So he came, and the army? I see anyway. Is he to be more free than I am? Does he have the right

1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

TIDE-TURNERS

PETER YOUNG (Editor): *Decisive Battles of the Second World War*. 439pp. Arthur Barker. £2 10s.

This anthology comprises a well-balanced selection of the great battles of the Second World War, described by those who played leading parts in them.

The precise qualifications which determine whether a battle is entitled to go down to history as decisive are not easy to define. Among this selection are battles which undoubtedly altered the course of the war and others which were less far-reaching in their results, but which constituted a decisive local defeat for one side and which added their measure of attrition to the total sum.

There can be little doubt about the battles of Britain and the Atlantic convoys; had the outcome of either been different the war would probably have been lost for Britain. The great battles of Stalingrad and Alamein were turning points at which the war took a new and generally consistent course. The supreme example, perhaps, is Midway, where the trend of the Pacific War was reversed in the space of a few minutes and when, in the now hapdard words of the United States official historian of naval operations, "for about one hundred seconds the Japanese were certain they had won the battle of Midway and the war". In this sense Matapan (here told by Admiral Cunningham) hardly seems to qualify, although it confirmed, after Taranto, the Italian Navy's reluctance to intervene in Mediterranean affairs and was a decisive defeat for the Italian fleet in that five of its ships were destroyed for the loss of one British aircraft. The long, hard-fought battle of Cassino, described from the German side by General von Senger und Etterlin, was crucial in the Italian

theatre but hardly decisive in the wider sphere of the war. Its contribution to final victory is to be found in the measure of attrition which it wrought on German strength in Europe and which became, in fact, the object of the Italian campaign.

Some of the selections are well known in the Anglo-Saxon world and, written by the commanders who conducted the battles, are already basic reading; there are Alamein (Lord Montgomery), Imphal (Lord Slim), Leyte Gulf (General MacArthur), "D" Day, Normandy and the Ardennes (General Bradley) and a chapter on Strategy in 1944, by General Eisenhower. For the rest, Brigadier Young's catholic choice of authors has added much to the freshness and interest of his anthology, and the enemy point of view is represented by a selection of the ablest and most reliable German and Japanese participants. General Guderian describes the Blitzkrieg of 1940 and General Adolf Galland the Battle of Britain. From the Russians, there is an excellent description of the in-fighting and the soldiers' battles for Stalingrad, taken from Marshal V. I. Chuikov's *The Beginning of the Road*.

Perhaps the most interesting, for sheer freshness of approach, are the Japanese. Of these, the short account of Midway by Captain Mitsuo Fuchida and Commander Masataka Okumura is the most lucid, dramatic, and at the same time authentic. The authors, incidentally, seem to have disposed of the claim by the United States submarine Nautilus that she gave the coup de grâce to the Soryu, which they believe finally sank after a series of induced explosions, the evidence suggesting the Nautilus con-

fused the Kaga with the Soryu but hit neither.

Colonel Masanobu Tsuji, head of the staff which planned the conquest of Malaya and Singapore, gives the Japanese version of the capture of the island base. He provides an intensely interesting description of the crossing of the Johore Strait and the fighting on the island which led to the British surrender, dealing more with the detailed tactical battle than with the basic strategic weaknesses which led to the British defeat. This otherwise excellent account, however, is somewhat spoilt by some spurious anti-colonial undertones which suggest that Manchukuo and the China "Incident" have escaped the Colonel's memory.

Brigadier Young has furnished some instructive and clear-sighted editorial notes. In a preface to Alamein he deals firmly and rationally with the sort of controversy nourished by the arm-chair pundits. "Historians of this sort," he says, "depend for the success of their work on the provocative and interested comments of generals whose careers did not long survive the arrival of General Montgomery in the desert"; and he ends it with a well-placed and unanswerable whiff of grapeshot:

"The soldiers Montgomery commanded never thought it remotely possible that they would be beaten. This seems to me to be rather more important than the platitudinous jealousy of lesser men. If, for once, a British general managed to get his army across the start line with a numerical superiority over the enemy, this should be a matter for praise rather than complaint."

This book is an excellent companion to the author's *World War 1939-45*, and is indispensable reading for students of military history.

TURNCOATS

E. H. COOKRIDGE: *Shadow of a Spy*. 254pp. Leslie Frewin. 30s.
VERNON HINCHEY: *The Defectors*. 250pp. Harrap. 25s.

The bull market for stories about espionage goes from strength to strength and in October, 1967, it broke through all previous highs to set the respectable Sunday papers ablaze. Treachery has, perhaps only temporarily, replaced sex as the standard Sabbath-day fare of British middle-class households; which may lead to a startling improvement in morals and even in military security but certainly to an increased sale for books such as the two under review. Mr. Cookridge, who has some practical experience of intelligence work before and during the last war, has written one of the better books on the Resistance movement in France. *They Came from the Sky*, reviewed here two years ago, Colonel Hinchey also writes from personal experience; he has published two previous books on espionage.

Shadow of a Spy deals with George Blake, and claims to be the first complete dossier on its subject. It is certainly full and thorough, although since Mr. Cookridge laid down his pen further facts have come to light. For the earlier period of Blake's life the story is as complete as it is ever likely to be. He was of Sephardic Jewish origin, from a family called Behar; Blake was a wartime pseudonym. His father was born in Egypt and obtained the status of a British protected person but, after fighting in the British army in the First World War, he settled in Holland where his son was born. Mr. Cookridge has put together a good deal of information about George Blake's early life in Holland, and his work for the Dutch Resistance. He escaped to England and was entrusted with various intelligence tasks which he continued, with the rank of Lieutenant R.N., in the occupation forces in Germany after the war. He appears to have been a good and hard-working intelligence officer; it is nevertheless surprising that he was eventually given established employment in the regular service in peacetime since this is usually rigidly reserved for persons of wholly British origin.

But when all is said, the two things that everyone remembers about Blake remain the two most surprising facts about him: that he was converted to communism by being brainwashed while in captivity in North Korea, and that he received the longest sentence in British penal history, forty-two years. The sentence gives the measure of his guilt and Mr. Cookridge is at pains to establish its justification in the number of fellow workers whom Blake sent to their deaths and the frustration over a long period of a work of national importance. In the event he served only five years of it. His life in prison and his escape are dealt with at length, with many details about Sean Alphonsus Burke who helped him to get away and who recently turned up at the British Embassy in Moscow. The Korean story remains strange. The hardships of confinement and the callous cruelty of his captors can hardly have been a good background and experience with him either found the lectures on communist theory persuasive or detected the slightest sign of conviction in him. Not the least strange part of the story is the fact that the Russian agent to whom his conversion is presumably to be attributed, Gregory Kuzmich, himself defected to the Americans at the end of the Korean war.

Defection is Colonel Hinchey's sole subject and he covers a wide spread though it may be wondered what Sir Roger Casement is doing in the list; he seems to have been dragged in to allow the author to air a conjecture of his own on the famous homosexual diaries. Philby, Burgess and Maclean are here by right though at less length than they have been favoured with since the book came out. John Amery and Joyce Kilmer those who chose Nazism; Harvey Lee Oswald and the rather enigmatic Alexei Golub are cases of defectors, in different directions, who both changed their minds. Colonel Hinchey takes the view that Golub was a plant. A good many of the others have written books of their own, sometimes good ones, for instance the Petrovs who defected to Australia and Pawel Monar, the Polish spy in America. In these two cases Colonel Hinchey suffers by comparison but in general he is reliable and, in his comments, shows a sensible appreciation of a defector's problems.

Nowadays, things are rather different. The Damascenes may be as complacent as ever in the belief that their city is the navel of the world, but the visitor—even supposing he can get there past the prickly barriers of Syrian politics—is likely to take a different view. The stagnation of Damascus in general was matched, of necessity, by stagnation in Damascus, too; and although the past half century of Arab revival has stirred up the old mud to some purpose it has done little to enhance the charms of this most exclusive of cities. At a quick glance, which is all that most visitors are permitted—or permit themselves—Damascus has a provincial feel. Its rulers shout and posture in robes of political narcissism, but the power is in Cairo and the commerce in Beirut, and you can read the resulting futility in the comparative emptiness of the city's modern streets and public buildings.

Yet Damascus retains the secret, embracing power of the great oasis that it is. When you are outside, you may scorn its in-breathed ways. When you are inside, you know they are the only ones that matter. Especially in the desert-nurtured world of Islam, a place of crystal water and cool gardens, like Damascus, is literally as well as figuratively Paradise, and its inhabitants know themselves to be the blessed of the earth.

It is perhaps the greatest of Mr. Thubron's many merits that he captures the sense and justice of this inside view while maintaining an outside's decent objectivity. He describes his book as "simply a work of love"—and no one could mistake it for anything else. The sincerity of his affection is transparent. But he

Travel

THE GREAT OASIS

JOHN THUBRON: *Mirror to Damascus*. 226pp. Heinemann. £2 2s.

It is the Paradise of the Orient... the land of the lands of Islam where we have sought hospitality, and the pride of the cities we have observed. It is garlanded with the flowers of the bouquet of herbs, and bedecked in the jewelled vestments of gardens. In the place of beauty she holds a secure position and on her nuptial chair she is most richly adorned.

When the Andalusian traveller, Ibn al-Baytar, offered this description of Damascus in Saladin's day he was only giving eloquent expression to the common view. In beauty and culture it was accepted then that Damascus had few peers and no superiors among the cities of Islam. It must have been as easy for the traveller to sing her praises as it was, no doubt, for the Damascenes to accept them.

Nowadays, things are rather different. The Damascenes may be as complacent as ever in the belief that their city is the navel of the world, but the visitor—even supposing he can get there past the prickly barriers of Syrian politics—is likely to take a different view. The stagnation of Damascus in general was matched, of necessity, by stagnation in Damascus, too; and although the past half century of Arab revival has stirred up the old mud to some purpose it has done little to enhance the charms of this most exclusive of cities. At a quick glance, which is all that most visitors are permitted—or permit themselves—Damascus has a provincial feel. Its rulers shout and posture in robes of political narcissism, but the power is in Cairo and the commerce in Beirut, and you can read the resulting futility in the comparative emptiness of the city's modern streets and public buildings.

Yet Damascus retains the secret, embracing power of the great oasis that it is. When you are outside, you may scorn its in-breathed ways. When you are inside, you know they are the only ones that matter. Especially in the desert-nurtured world of Islam, a place of crystal water and cool gardens, like Damascus, is literally as well as figuratively Paradise, and its inhabitants know themselves to be the blessed of the earth.

It is perhaps the greatest of Mr. Thubron's many merits that he captures the sense and justice of this inside view while maintaining an outside's decent objectivity. He describes his book as "simply a work of love"—and no one could mistake it for anything else. The sincerity of his affection is transparent. But he

loves judiciously, sadly chronicling the warms and weaknesses of his mistress alongside her wonders. He comments sharply on the lamentable decline of the city's traditional crafts, now exploited for the tourist trade, and on the bastardized westernisms of much of its modern life. He skips none of its long record of violence and fanaticism. "Cut off from the civilizing influence of the Mediterranean by the barrier of Lebanon," he writes, "Damascus has always been insular and bigoted... desert emotion permeates her." But he loves her all the same, and makes us understand why, through a skillful blending of past and present, historical significance and human sympathy.

To get inside the skin of Damascus in this way cannot have been easy. Mr. Thubron did it partly by living for some months with a poor family of Christian Arabs in the famous Street Called Straight; and although he is a well-travelled young man, obviously accustomed to taking things as they come, it is not likely that he found that always as much fun as he manages to make it appear in retrospect. But it does give his narrative one great quality often missing from modern books of travel: its continual reference to the reality of another society and its actual people. His hosts and their relatives and friends emerge as individuals, not as stereotypes—the powerful Elias rumbling around the tiny flat in his underpants, his wife gossiping and exclaiming over the price of oranges, the young student next door, filled with a passionate sense of failure, desperate to leave the city he loves and hates.

All this provides a pungent counterpoint of personal involvement and adventure to a solid account of the city's present flavour and past development, and the way Mr. Thubron has woven these elements together is a lesson for anyone who tries to combine entertainment with instruction. He also writes so uncommonly well that *Mirror to Damascus* can only be the first of many genuine riches to come from him.

It is a pity that Mr. Thubron's publishers were unable to maintain such high standards in the reproduction of his photographs, and the old-fashioned design of the dust jacket seems perverse. Readers should not be put off, however. Like the Damascus of old, this book is otherwise "most richly adorned".

VERNON BARTLETT: *Introduction to Italy*. 216pp. 16 plates. Chatto and Windus. 35s.
J. M. SCOTT: *Italy*. Countries of Today series. 128pp. Ernest Benn. 25s.

DOMINIQUE FERNANDEZ: *The Mother Sea*. Translated by Michael Callum. 236pp. Secker and Warburg. 36s.

In a sense any book about Italy can be no more than an introduction. No one has said all that can be said and no one ever will, though the impossibility of grasping the complete measure of the country and its people will with equal certainty provide no discouragement to writers intent on carrying on the search for a definition of the Italian experience. Some will have more to say than others: none will close the field because so much is undefinable, from the pink light of a Roman sunset to the sexual aspirations of a Sicilian peasant.

Mr. Bartlett sets about introducing the average type of visitor to this elusive peninsula of what he finds to be generous, hard-working people whose labour has enhanced a country of immense natural beauty. His aim on the face of it is modest. He wants his readers to be spared the stemming of their enjoyment which faced with all those phrases studying the guidebooks, such as *condottieri*, Sicilian Vespers, Guelphs, Ghibellines and Cinquecento, which to many are clichés still needing to be deciphered. He seeks to cut a lucid way through the history of Italy from its first chapter—"The First Italians"—to his closing pages on "Italy Today" and "Meet the Italians". But is it so modest an aim? Of course not. Mr. Bartlett has many advantages. His style is clear and his approach is that of an excellent companion, knowledgeable but not too much so, warm towards his subject and towards his reader, unpretentious and uninhibited about comparing Caesar's bald head with Mussolini's or writing off the Holy Roman Empire as a constructive force virtually at the death of Charlemagne. He fits into his narrative the fragments of learning which will somehow have remained lodged in most people's memories: the geese giving the warning against the Gauls, the Rubicon and the veranility of Renaissance man. All this will liberate the reader he has in mind from those mental embarrassments when the valuable guide begins re-serving the *antipasti* of history which have lost both savour and meaning because of their long isolation from a context of historical continuity.

He has sought to offer the essential knowledge. So far as Italy is concerned this is liable to make one miss the essence. For all Mr. Bartlett's admirable gift for simplification the suspicion grows as his account proceeds that it cannot be as simple as this: it can never have been as simple as this. The modern Italian has obviously been shaped, like everybody else, in part by the history of the

country, and in Italy's case that history has been extraordinarily complex and sometimes splendid. But it is just as arguable that because of the very nature of Italy's history Italianity have been forced to devise a system of protection from it. Mr. Scott makes the point in his account of Italy today that the effect of ancient Romans on modern Italians is no more, probably, than the effect of the Roman occupation on the modern British outlook. He goes on to say that "they feel as they must have done for centuries that their fate depends on forces beyond their control". His book is directed, like Mr. Bartlett's, at a specialized audience: young people. He does not underestimate the past. He has his historical chapters. But he is much more dubious about the relevance of the glorious past to the Italian present.

Clearly this is saying no more than that there are many ways of looking at Italy. Mr. Bartlett's way is attractive and attractively described. But when all is said of what has been done, when Hannibal has been evoked and Frederick II—to name two great men attached to elephants—the fact remains that a genial account of the past is still a long way away from explaining what a visitor sees and feels and experiences around him in modern Italy. Mr. Bartlett does not leave himself sufficient space to talk much about modern Italy. Another book perhaps, now that the introduction is over: one that would have him explore more deeply the good humour and generosity and self-sacrifice which he has encountered in Tuscany where he lives and compare it with his more troubled passages on the Italian lack of belief in the goodness of others. His own very lack of prelatiousness is in the end self-defeating.

The very opposite must be said of M. Fernandez whose book is about as pretentious as could be imagined. Unlike Mr. Bartlett, whose immediate knowledge is largely about central Italy, M. Fernandez deals almost entirely with the South. He brings in some history and many literary references but he concentrates on the present state of the people, on their frightful social troubles and why they seem incapable of doing anything about it. Much of the book is a detailed and extremely able expression of the familiar French thesis that Italians are basically pretty bad and particularly bad at what they are supposed to be good at. "There is very little real passion in Italy. The serious

business is not love but domestic life, convention, tranquillity." So much for the romantic convention of the Italian as a passionate individualist. "Why do the young Italians talk for hours about women if, as I believe, women do not really interest them?"

Their food is symbolic: "Spaghetti attests to the dream of tenderness that haunts every Italian—a tenderness that sucks in and swallows up obstacles, and invites a rather sloppy intimacy." He rejects any excuse proffered for the insufficiencies of the south on historical grounds:

"They unanimously declare that the South lacks an educated and courageous ruling class: they unanimously fustigate the liberal professions and mock the plethora of lawyers, professors and doctors who spend their time at their club without a cure for any other freedom but that of being able to play cards. However, to explain the failure of the intellectual middle classes, the Southernists invoke the climate, the Spaniards, the Bourbons, the United States (again), but never the main reason, the evil of all Italian evils: that abominable upbringing that ruins the boy from childhood onwards... Worshipped as gods from their cradle days, surrounded by a swarm of women ready to satisfy their whims, never alone in bed, never thwarted in the least way, never subjected to a timetable... and so on. The other basic evil which he detects is the lack of divorce. It is the weapon by which southern women, who grow so unattractive so quickly, are kept in subjection and thus denied their part in building a free society. The book is a tirade interspersed with poetic evocations. He is obviously so fascinated by the country that what he finds to be faults quite simply infuriate him. "...many a man of the South who can see perfectly well what should be done to change his botched existence into a successful one, carries on living as if he preferred to spoil it...". It is a frustrated book. The frequently insufferable tone (how many light years are we away from Mr. Bartlett's bonhomie?) is in no way helped by the translation and the frequent misprints. It is nevertheless a stimulating book and at times as wildly right as at other times wildly wrong. It is a bent look at the contortions of Italian society in the south, frequently brilliant, containing a great deal of information and a quite extraordinary inability to see anything good about the subject at all. If this were the last word on Italy, the date of its publication would be a sad day. But it is not the last word, and so can be happily read for the stimulation which it gives.

THE 38TH PARALLEL

SOO SUNG CHO: *Korea in World Politics, 1940-1950*. 338pp. University of California Press. London: Cambridge University Press. £2 16s.

TIM CAREW: *Korea. The Commonwealth at War*. 307pp. Cassell. £2 2s.

American generals and their admirers are much given to drawing parallels between Korea and Vietnam, parallels which the opponents of American policy in South-east Asia vehemently refuse to accept. It is probably dangerous to compare too closely any two historical events; but the reader of Dr. Cho's admirable *Korea in World Politics* can hardly escape the conclusion that there are a number of features in the genesis of the Korean and Vietnamese crises which are uncannily similar.

During the course of the Second World War the Allies rather arbitrarily divided both Korea and Vietnam for the purpose of securing the surrender of Japanese armies. Vietnam was cut into two at the Sixteenth Parallel. Nationalist China, taking the Japanese surrender to the north and the British doing so to the south, Korea was split at the Thirty-eighth Parallel—a rather odd place to do it, as Dr. Cho shows—Russia taking the surrender to the north and the Americans to the south. Both these lines, with small subsequent modifications, have become *de facto* boundaries between communist and non-communist states; and nothing the West has been able to do has succeeded in checking this process.

The communist states to the north of both these lines have made energetic attempts to extend their political influence southward, attempts in which both China and Russia have held something rather more than watching briefs. In both Korea and Vietnam the West (which here as in so many other regions means primarily the United States) has endeavoured to disengage its military forces and leave the maintenance of the post-war status quo in the hands of suitably non-communist indigenous regimes. In both cases this has failed.

It would be dangerous, of course, to take these parallels too far; and it is extremely unlikely that the military lessons of the Korean War, for

example, have a particularly great significance for the war in Vietnam. The environment, cultural, political, historical and physical, is too different, as also is the nature of the basic military problem. From the viewpoint of some historians in the future, however, it is reasonable to suppose that Korea and Vietnam will be considered as part of the same general process of political rearrangement and delimitation following the collapse, in 1945, of the Japanese Empire in Asia.

Dr. Cho, one must hasten to observe at this point, has nothing to say about Vietnam; but the reader cannot help making comparisons in his own mind when presented, as he is in *Korea in World Politics*, with such a lucid account of why the Korean War began. Here was a well organized and well armed communist regime in the north, but no less nationalist for its communism, led by men who had for years endeavoured, with Russian and Maoist Chinese backing, to build up resistance to the Japanese occupation of their country; and here was a non-communist south, economically in trouble, with a leadership perhaps less in contact with the people than might have been the case, and above all militarily terribly weak following the withdrawal of the American occupation forces. It is not hard to see why the North Koreans gave it go, convinced as they were, moreover, that the Americans had no desire to commit their troops to the Asian mainland. One thing emerges beyond doubt in Dr. Cho's study. It was the North Koreans who attacked South Korea.

In one respect the Korean crisis which erupted on June 25, 1950, differs most markedly from Vietnam. The British almost from the day the Korean war broke out involved their fighting forces in Korea against the aggressors; in Vietnam there has been no British involvement, thus making it the first war in which

Australians and New Zealanders have fought without British allies. The story of the involvement of British and Commonwealth forces in Korea, a story which begins at the point where Dr. Cho leaves off, is told by Tim Carew in *Korea*. It is a competent journalist's account, with a great deal of recorded direct speech (for example: "said Everlight: 'If them flamin' Chinks are invincible, then my burn's a fryin' pin'"). While adding little new, it relates some of the most heroic episodes of recent British military history, the Imjin River and the stand of the Gloucesters, the battles of the Hook.

As a military history the main defect of Tim Carew's book lies in his failure to devote adequate space to an analysis of the qualities, strengths and weaknesses of the various nations who found themselves locked in combat in Korea. There is a slight tendency to understate the fighting effectiveness of the Americans. The Chinese are not given the attention they deserve: indeed their military prowess on occasions becomes the subject for mild facetiae (i.e. "It was reckoned that three swarms went to one 'horde'..."). The Japanese, too, are treated as an "inevitable reservoir of Chinese manpower". There certainly could have been more exposition of Japanese and strategic matters, all the more so because Tim Carew concludes with the point that what was started in Korea, that is to say, halting communism in the Far East, is now going on in Vietnam, where the Americans "are doing what their elder brothers did in Korea". But these are minor criticisms, and they do not detract from Tim Carew's achievement in producing an eminently readable account of what will probably be the last occasion on which the nations of the Old Commonwealth will ever be side by side in a conventional fighting war.

Those Dutch Catholics

THE INSIDE STORY
TOLD BY SIX DUTCH
CATHOLICS WITHOUT
SENSATIONALISM OR
'DISTORTION'

21s

Geoffrey Chapman

"What will probably turn out to be the year's most debated book"

CATHOLIC HERALD



Cardinal HEENAN



Rosemary HAUGHTON

DIALOGUE

THE STATE OF THE CHURCH TODAY

"A FRANK, REFLECTIVE BOOK WHICH REVEALS A STRUGGLE AT MUTUAL UNDERSTANDING THAT WILL STRIKE A CHORD OF RECOGNITION IN EVERY CHRISTIAN IN THIS COUNTRY"

21s

Geoffrey Chapman

GEORGE CROSS ISLAND

BRIAN BLOUET: *The Story of Malta*. 253pp. Faber and Faber. 30s.

A number of countries have already been treated in this series, and Mr. Blouet's contribution is a worthy addition. He makes good use of the mass of interesting material available and provides a well-balanced account of the history and present position of an island—or rather islands—which, though small, have played an important role in European affairs over the centuries.

His approach throughout is constructively critical. For example, in his assessment of the knights of St. John, and particularly their defence of Malta during the Great Siege of 1565, he reminds his readers that the story has become stylized and few have questioned it, both because it makes such a good story and because the knights of St. John had a vested interest in appearing as the saviours of Christendom. It is noticeable that the Maltese, who made up the bulk of the Christian fighting force, are given very little praise in the majority of accounts. He does not hesitate to question the stylized judgments that have been handed down.

The author is similarly objective about the later great siege, during the Second World War; his account gives full credit to the courage and endur-

ance of the Maltese, but he pays tribute also to the bravery and resource of some of the Axis attempts to defeat the island.

One of Mr. Blouet's greatest merits is his ability to make valid comparisons. He underlines the similarities between 1565 and the 1940s. He keeps constantly before us the basic and extremely important fact that the Maltese have for centuries been under colonial rule—first under the knights, then under the British. He emphasizes (and this is equally important) that both colonial rulers saw Malta primarily as a military base, with civilian considerations given a low priority. Discussing the existence of both civil and military authorities under the British, he remarks that "under these heads there were many fruitful sources of disagreement and the relationship between civil and military affairs was never solved, until the islands became independent in 1964". (Even then, the importance of the military presence to Malta's economy continued to be a bone of contention between Valletta and Whitehall.)

When he turns to the economic difficulties of Malta, Mr. Blouet gets

straight to the point. He recognizes the limitations of the islands when it comes to industrial development—limitations which were concealed by over-enthusiastic optimism in the early days of the Aids to Industries Board—and he rightly lays much stress on the social obstacles to development, such as the unwillingness of wealthy Maltese to invest their money in their own country, and the long tradition of having no direct taxes (income tax was imposed only in 1948).

With all this, Mr. Blouet is a sympathetic as well as an objective analyst, and his study admirably captures the spirit and atmosphere of Malta and the Maltese.

Recent art books from Larousse include *El Greco* in the *Les Plus Grands Peintres* series, with a text by Andrea Emiliani and 64 plates, half of them in colour (29.40fr.), and *Rijksmuseum* in the *Musées et Monuments* series, with a text by E. R. Meijer and 147 pages of plates (39.50 fr.).

MICHAEL R. TURNER: *Parlour Poetry*. 264pp. Michael Joseph. 30s.

What seems to have started a beguiling gift book shows itself to suffer from somewhat divided aims. If these poems are neglected and bad, why revive them? If familiar and bad, why revive them? In some way good, and offering neglected value to the present age, why not take the whole thing more seriously? Are we invited to smile, sigh, sneer or what? The trouble is that present-day standards, like Mr. Turner's, are confused. Nevertheless this is a useful reference book, containing full texts of many forgotten favourites which readers will want to have access to. It could also be a useful source for critical studies. What exactly, for instance, is wrong with G. P. Morris's "Woodman spare that tree!"—a poem inspired by essentially poetic feeling but failing for lack of technique? No Sensibility? Perhaps—but suitable for comparison with poems such as Cowper's "Yardley Oak" and Hopkins's "Binsey Poplars" and

CANTICHE EXPEDITIONS

that uses unusual stylistic techniques to portray American Jewish life in a new light (hardcover 63s., paperback 30s.). *For the socially conscious* a novel that gives new insight into the way white society

humiliates the negro, Jerome Hartenfab's terrifying LAZARUS (35s.). Or Peter Weiss's largely autobiographical LEAVETAKING, in which the author of the Marat/Sade exposes his life and philosophy, "the archetypal experience of our epoch" as Martin Esslin called it (35s.). For the Beckett addict NO'S KNIFE, the master's collected shorter prose (30s.) or BECKETT AT 60, a collected volume of reminiscences and tributes, throwing new light on the man and his work (23s.). For poetry readers Robert Creeley's POEMS 1950-1965 (hardcover 35s., paperback 17s. 6d.) or Yevgeny Yevushenko's POETRY 1953-1965 in a bilingual edition (hardcover 35s., paperback 17s. 6d.). *Asust Edging might like Wyndham Lewis's BLASTING AND BOMB-ARDIERING*, his autobiographical reminiscences of the first world war and artistic life in London following it (42s.), but probably not Carol Burns's THE NARCISST, a novel about artists in Hampstead today (25s.). *Uncle Harry will find all his anti-French prejudices confirmed by THE HUNT*, Maurice Sachs's true memoirs of the Paris

black market during the war (30s.). *The general reader will like two translations ALL GREEN SHALL PERISH by the distinguished Argentinian novelist Eduardo Mallea (25s.) and PORNOGRAFIA by the prize-winning Polish novelist Witold Gombrowicz (30s.). For a philistine coasting NEW WRITERS 4, devoted to happenings in the modern theatre, very explanatory, very amusing and only a little shocking (hardcover 25s., paperback 15s.). And if you feel like splashing out with your devalued pounds for a friend with a strong coffee table, buy Henri Massin's luxuriously designed THE BALD PRIMA DONNA by Ionesco that combines far-out typography with an amusingly illustrated and laid-out new version of the play (7 gas.). For children: André Maurois's charming NICO, illustrated by his son, the story of*

CALDER & BOYARS
18, BREWER STREET LONDON W.1.

press on

for low-cost protection of books, maps, pictures, documents

MORASEL Self adhesive flexible P.V.C. film covers all surfaces cleanly, neatly and simply. It is applied on flat with light hand pressure. Rolls 7' or 36' wide. Also about .55¢ (they're, and in transparent colours) and super strong **MELINEX** (U.K. read: Trade Mark)

MOROL Instant Self Adhesive Films

To MOROL LTD: Gresham Road, Staines, Middlesex
Telephone: Staines (Middle) 51985

Please send samples of self adhesive films

☐ MORASEL (Clear transparent) ☐ SK (tinted colours)

☐ MELINEX Super Strong, clear

NAME _____

Religion

ROME FEARS THE TRUTH

CHARLES DAVIS: *A Question of Conscience*. 250pp. Hodder and Stoughton. 30s.
SIMON CLEMENTS and MONICA LAWLER: *The McCabe Affair*. 190pp. Sheed and Ward. 15s.

When Father Herbert McCabe, commenting in the Dominican monthly *New Blackfriars* on the decision of Charles Davis to leave the Roman Catholic church, agreed that the church was "quite plainly corrupt", he was summarily removed from his editor's chair by the Master General of the Order of Preachers—thereby neatly proving his case. But although the Dominican agreed with Mr. Davis in his judgment of the church's condition, he did not follow his lead and break with the church even after such treatment at the hands of his religious superiors.

What intervened in his case, one supposes, was faith: faith and hope that the church was not irreformable. Charles Davis's book is one man's reasons why he found Rome not so much intolerable as incredible; at the same time, he holds up a mirror to the church for it to see itself from without.

It is a supremely honest book, whose even tone only rarely becomes obsessive. Charles Davis's overall serenity is astonishing considering how recent was his decision and how much it cost him.

Mr. Davis entered a junior seminary at the age of fifteen, was ordained priest in 1946, studied theology in Rome and returned to teach at the Westminster diocese seminary and later with the Jesuits at Heythrop College. He was, therefore, very much an intellectual with little practical experience of parish pump catholicism. He moved almost exclusively in academic circles.

Mr. Davis's break with the church came with the superhuman strength given to a man for self-survival. And like a spy who comes in from the cold, sickened by the sordid, isolated path he has had to walk to win dubious advantages for his fellow countrymen, Mr. Davis has all the classic marks of the professional whose defection catches his closest colleagues unaware.

Doubtless for Mr. Davis it was the book that had to be written. For many Catholics, too, it will make compulsive reading and few will be able to read it without taking stock

RUSSIA'S DECLINE INTO RITUALISM

G. P. FEDOTOV: *The Russian Religious Mind*. Vol. I. Kievan Christianity. 431pp. £4. Vol. II. The Middle Ages. Edited by John Meyendorff. Translated by Lydia Kestel. 421pp. £4 10s. Harvard University Press. London: Oxford University Press.

In 1931 the Russian Y.M.C.A. Press in Paris brought out a modest-looking volume of 260 pages on the saints of ancient Russia. It was written in Russian by an émigré and principally for émigrés; it was to attract an unexpectedly wide readership. The Second World War brought the author, George Fedotov, to the United States and it was there that he undertook the revision and expansion of his earlier work. The first volume of *The Russian Religious Mind* appeared in 1946, and has long since established itself as a standard work on the spirituality of the Kievan period. "Kievan Christianity," wrote Fedotov in his concluding paragraph, "has the same value for the Russian religious mind as the Russian artistic sense: that of a standard, a golden measure, a royal way," and the manner in which the Russian people responded in later ages to this standard was to have been discussed in subsequent volumes. But Fedotov died in 1951, and no sequel appeared.

The publication of a second volume, fifteen years after the author's death, is a delightful surprise made possible by the merging of the material which Fedotov left almost ready for the press with supplementary material by him, published elsewhere (though not previously translated).

The volume is devoted to the study of the period between the Tatar conquest and the final establishment of the Muscovite state. Fedotov's aim is to demonstrate that this period is

by no means "an obscure prelude to the latter."

Surprisingly, the most obscure age of Russia is revealed as the golden age of Russian art and Russian sanctity. Never before or since has this climax of mystical life and religious art been surpassed or even paralleled in Russia. The Muscovite principality was to live on the remnants and legacy, on the perished byproducts of the creative medieval spirit.

Creativity (and freedom) are associated in Fedotov's mind particularly with Novgorod. "As an Orthodox republic," he notes with evident satisfaction, "it was a unique political institution in the Eastern world." "Novgorod was not an outstanding growth in Russian life, but the most Russian element in it. By contrast, the Muscovite State (so favoured by Slavophiles, Eurasian and Stalinist historiography) is regarded as a decline into vain ritualism and authoritarianism."

It is a decline which Fedotov charts with particular success by reference to the monasteries (significant both as institutions and as purveyors of information). He indicates how the fourteenth-century tradition of Sergius of Radonezh could embrace both mystical prayer and nascent Muscovite nationalism, a striving towards solitude and poverty as well as the acceptance of community life and (as yet modest) land holdings. In the succeeding century it was to develop into two divergent traditions: the one, of the Trinitarian elders, mystical (almost anarchic); the other, which was to combat and displace it, of the Muscovite "Possessors."

of suspicion: all point to the same conclusion, that Rome fears truth. It is no longer a "zone of truth".

All this has come about, says Mr. Davis, through the hardening of the church's monarchical hierarchy whose corner-stone is the papacy. From its enunciation under Constantine until the French Revolution, the papacy grew into a more and more rigid monarchy. The church since the Middle Ages has meant an earthly kingdom of Christ ruled over by his vicar the pope. Its mission has tended to be subordinated to safeguarding the structure, so that flexibility has become impossible. But the true church of Christ should be shaped by its mission and respond to the needs of each generation.

Instead, says Mr. Davis, concluding the first part of his book: "It gives the impression of a rigid structure settled in a past age and now... hopelessly trying to maintain itself."

Thus far we have been given no more than the empirical data of why Charles Davis finds he can no longer believe in the church. It is a daunting indictment, but, since the chief weight of his evidence is circumstantial, hopes for a conviction must remain slender.

Indeed, at times Mr. Davis overreaches himself, as when he defends his fellow theologians whose work has suffered under the Roman system of censorship. The French Jesuit de Lubac, for instance, expressed his complete surprise at the English theologian's decision, saying that he himself had gained more joy from the church in the past five years than he would have dreamt possible. One is reminded of the reply attributed to Ronnie Knox when asked if he had visited Rome since his conversion: "A bad sailor should not go down to the engine room." Undoubtedly, the church is corrupt but it is a matter of opinion whether the condition is malignant.

Simon Clements and Monica Lawlor have assembled the full documentation of the lady's protest campaign against Father McCabe's dismissal and suspension. It was a worthwhile task and proves that large body of the lady will not allow the case for freedom in the church to go by default.

The authors quote with satisfaction that in Pollava, for instance, during the past two years 1,200 couples were married in the Palace of Happiness

SOVIET GOD

N. P. ANDRIANOV, P. A. LOPATKIN, V. V. PAVLYUK: *Osozhneniye sovremennogo religioznogo soznaniya*. 248pp. Moscow: Mysl, 78 kopecks.

This is a book published under the auspices of the Communist Party, written by the members of the Institute of Scientific Atheism. Its purpose is to summarize the results of half a century of relentless campaign against Christianity in the Soviet Union. As such it could be of great interest to sociologists, psychologists and theologians, but unfortunately the book is most disappointing. It suffers from deliberate avoidance of a confrontation with reality.

The main theme of the book is the proclamation of the final victory achieved by "scientific atheism" over the "superstitions" of Christianity. The adherents of the discredited Church are classified as those who have not yet been enlightened by the achievements of "Soviet science". According to the authors, the latter has proved beyond any doubt the non-existence of God. It has discovered that the universe has no beginning and no end, and that human personality is annihilated by the disintegration of the body.

The implicit trust in the verity of these discoveries made by Soviet science is supported by quotations from the sayings of Lenin himself. One of them contains also his prophecy that the theatre will soon replace the church in the life of the people under communist rule. These dogmatic assertions of the truth of atheism and falsehood of Christianity are illustrated by the statistics. These indicate the replacement of the Christian feasts and sacraments by the atheistic rituals sponsored by the state, such as "the solemn Registration of Birth", marriages solemnized in the "Palaces of Happiness" in front of images of Lenin and the celebration of new feasts like "Russian Winter" and the "Day of the Sickle and Hammer".

The authors quote with satisfaction that in Pollava, for instance, during the past two years 1,200 couples were married in the Palace of Happiness

and only twenty-five in the Church. These and other figures could be important if the exercise of religion was free and not interfered with by the state. In reality, in the Soviet Union a person asking for the sacraments places himself on a black list, Elen infant baptism now requires the presentation of the father's passport in which this act of defiance is duly marked. An open profession of Christianity can lead either to the loss of a job or to a more serious punishment. The authors cite a case of a woman employed by the Post Office who had to choose between apostasy from the Church or a dismissal from her work.

The reluctance of the learned authors to admit the liberal use of intimidation and restriction by the state against those who still want the Christian sacraments makes the whole study of religion in the Soviet Union unreal and misleading.

This can best be illustrated by the fact that most Christian funerals (between 60 per cent and 80 per cent) are taken in the absence of collars at present. The authors interpret the curious phenomenon as a proof that even among practicing Christians faith in the after life and desire of the religious and ideal which have inspired the Russian classics have given way to the communist ideal of brotherhood, equality and solidarity of all work-people on earth. Soviet writers cannot conceal the fact that they are deeply concerned with social justice and humanism, as understood by communists, and it is difficult to understand how the problem of the "freedom of art" can be solved in the Soviet Union without taking this into account.

It is intriguing to ask for whom such a book is intended. Can any Soviet reader remain unaware of the risks and dangers which beset those who wish to practise religion in Russia and yet which are not mentioned by the spokesmen of scientific atheism? The authors seem to have left to the readers the task of drawing their own conclusions from their omissions.

SOVIET LITERATURE AS I SEE IT

By Vladimir Lakshin (Member of the Editorial Board of *Navy Mir*)

THE STREAM of readers' letters received by the editors of these Soviet newspapers and magazines which are concerned with literature has been swelling in recent years. Most of these letters deal quite effectively with topical literary problems. Indeed some of them present arguments which are every bit as elaborate and perceptive as those of the professional critics. And this serves to remind us that two protagonists—writer and reader are necessarily involved in any discussion of literature.

The writer must not, of course, adjust his taste to that of the reader, let alone curry favour with him. On the other hand, though, no writer can be indifferent to who reads him, or to how his audience responds to what he writes. It is not a question of television declarations or public oratory or publicity or interviews, but of that much more personal communication, when the reader reads in the quiet of his room: it is this that determines the writer's role in society.

Russian classic literature always addressed the public and ethical content of art. Prosper Mérimée told Turgenyev that the Russian writer looks above all for truth, while beauty appears later, inadvertently, so to speak. Soviet writers carry on this tradition, taking art as a major public duty and lifework. The only difference is that the religious and ideal which have inspired the Russian classics have given way to the communist ideal of brotherhood, equality and solidarity of all work-people on earth. Soviet writers cannot conceal the fact that they are deeply concerned with social justice and humanism, as understood by communists, and it is difficult to understand how the problem of the "freedom of art" can be solved in the Soviet Union without taking this into account.

There is no doubt that the public atmosphere of the Stalin personality cult period was not conducive to the writer's free expression. Dogmatic preconceptions encouraged gloomy and glossy illustrationism rather than literature. However, even during this period, Soviet writers, loyal to the ideals of truth and justice, produced several outstanding works, ranging from *And Quiet Flows the Don* by Sholokhov to *Vasily Terkin* by Tvardovsky. Nor did these works suffer from lack of readership.

However, it is obvious that in the past ten years Soviet literature has become more closely involved with its readers and has more and more frequently listened to their voice.

There are two main reasons why art, and particularly literature, plays an increasingly vital role in Soviet society. The first reason is that there has been an increase of cultural and social awareness in the country (this has been indirectly connected with the material standards). The second is that literature in recent years has been developing in a new social climate: it has come closer to concrete and authentic realities; it now involves vital interests and responds to the demand for authentic interpretations of reality. The end of the Stalin personality cult and everything connected with it in the spiritual life of the country, the criticism of Khrushchev's subjectivism, the realistic approach to farming problems and the economic reforms have all in one way or other influenced literature and its relations with its readers.

And open literary criticism has become the main channel of influence on the author. Evaluation of work of art is a subtle and complex thing. It cannot be claimed that Soviet criticism has completely done away with vestiges of vulgar sociological and dogmatic habits, but it is encouraging to see, successfully, the development of literature as a guardian of the health of society, of the maturity of people's consciousness.

By fully reflecting life, literature has become a mirror to measure its own time. It is a valuable tool for the writer to guard literature

who want the writer to be merely an entertainer or tranquillizer, most of them have a deeper and more earnest view of his responsibilities. Most readers expect from the writer an authentic account of their own lives; they ask him the question: "How can we live better?" To "live better" does not mean just to be more prosperous. A Soviet writer is concerned with ethically better human relations in a socialist society—he wants generosity, solidarity, support, and friendliness to be the code of each member of society. Aesthetic experiences are also part of this development of personality, the restoration of its natural values.

All these general considerations can be confirmed by examples taken from Soviet literature. Without pretending to an overall panorama of Soviet literature today, I shall try to present several desultory and subjective observations which may, added together, give a useful outline.

Despite the loud applause which has greeted the young poets, and especially Voznesensky and Yevushenko, the most important work has been in fiction. In the past ten years general attention has as a rule been bestowed not on epic or "monumental" works, but on novellas and short stories. From this it should not be concluded that an epic novel like *And Quiet Flows the Don* is outdated. It is simply that there has been a natural reaction to pseudo-poetic, flawed imitations of Sholokhov's epic. These imitations were once taken to be the acme of literature just as some of Moscow's pompous buildings were once assumed to be the pinnacle of architecture. The short story and novella have broken down these vast but empty panoramas. These have tended to be the most popular forms because they have been able to present experience which is close to what people encounter not on holidays, but in everyday life, experience that offers an interest which is both vitally social and personally human. Where the novella, in its trend towards an authentic analysis of history, social realities and human souls, has sometimes approached a newspaper report, the short story more closely resembles a "feature".

Perhaps the most significant works in recent years have been concerned with two subjects: the Second World War and the countryside today (in general, such subject division is too narrow but it is convenient in a brief survey). The war which ended twenty years ago and left behind bitter memories and losses in almost every Soviet family still attracts the attention of many contemporary authors. The novellas by Grigory Baklanov, Yuri Bondarev, Konstantin Vorobiov and Vasily Bykov, the novels by Konstantin Simonov and the accounts by Sergei Smirnov convey not only bitterness and a hatred of German Nazism but also a deeply thought dream of peace. The war also enables the writer to show his characters in extreme situations, experiencing crucial tests of their spiritual strength, tests which separate the people of duty, integrity and conscience from the career-makers and opportunists.

In the countryside today Soviet literature has found a vast field of human conflict. Wide popularity has been gained by the novellas of Vladimir Tendryakov and Sergey Zalyagin, the short stories of Alexander Yashin and Yevgeny Novov, Boris Mozhayev's novella "From the Life of Fyodor Kuzkin", Vasily Belov's novella "The Usual Business", Beat Fyodor Abramov's sketches "Beat Around the Bush" and many other works. The subject is dramatic because despite the unquestionable progress of advanced collective farms, the absence of proper material incentives for many years could not be compensated either by industry or enthusiasm. In a sphere of life where intimate knowledge of the realities of nature is decisive, the harm done by subjective interference, purely theoretical plans for hasty progress, and bureaucratic methods of administration was particularly disastrous. While reflecting the actual state of affairs in the countryside and calling for its improvement, literature sym-

such simple Russian peasants as Auntie Matrena in Solzhenitsyn's story and Ivan Afrikanovich in the novella by the young author Below. These are fine portraits of hardworking people feeding the vast country.

By emphasizing the subjects listed above I do not wish to imply that other spheres of life and other problems have been neglected by Soviet writers. Large construction sites and city suburbs, love and family, conflicts in science and young people's quest for self-identification all constitute part of the Soviet writer's spiritual experience and are reflected in literature. Alexandr Solzhenitsyn's tragic "camp epic", *One Day in the Life of Ivan Denisovich*, and Tvardovsky's incisive satire on moribund bureaucracy "Terkin in the Other World" showed that there are no forbidden subjects for the Soviet writer. If its tragic or satiric subject does not by sensationalism lend itself to anti-Soviet speculation but is the writer's earnest meditation about the destiny of his country, a book will be supported by public opinion no matter how controversial it might be.

The reader's desire to obtain first-hand knowledge, to see and hear for himself, to be sure that he is not misinformed, has in recent years led to an increased demand for factual literature: diaries, notebooks, letters, memoirs, &c. For example, General Gorbachev's notes, *Years and Wars*, Nina Kostelina's diary and Mark Shcheglov's *Student Notebooks* had a wide response. Many novelists, too, have shown an interest in assimilating factual material; for example, Yelina Dorosh's *Village Diary* and Anatoly Kuznetsov's *Baby Yur*, a novel assembled out of authentic materials pertaining to the Nazi occupation of Kiev.

The attention writers pay to facts does not mean that humdrum uniformity and virtuous verisimilitude have pervaded literature. Dostoevsky once noted that there is nothing more surprising, curious or unlikely than the most real fact. Analytic, rigorous modern prose does not rule out a variety of forms and styles, poetic symbolism and convention, the play of imagination, &c. Incidentally, the tradition of Soviet literature is richer in this respect than is sometimes assumed. One need only cite the resounding success of posthumously published works by Andrei Platonov and Mikhail Bulgakov. The immense inter-

est shown recently in Mikhail Bulgakov's *The Master and Margarita* (I am not afraid to predict world fame for this novel) shows the appeal of original form provided it is not merely an attempt to conceal the absence of content. Other experimental works are Valentin Kalayev's recently published novella *The Holy Well*, a mosaic of lyrical memories, dreams and satirical sketches, and Yuri Dombrovsky's novel *The Custodian of Antiquity*, set in the Central Asia of the 1930s and dominated by the ghost of a monstrous boa constrictor.

Several years ago the critics referred to the "fourth generation" in Soviet literature, by which they meant the vigorous group of young writers that sprang up in the second half of the 1950s. These authors (the best-known name among them is, perhaps, that of Vasily Aksekov) attracted general attention by their accurate portrayal of young people—urban, sceptical, romantic. However, this trend, though some of its participants are unquestionably gifted, proved to be superficial and interest in it soon flagged.

In recent years general attention has been claimed by individual writers rather than "generations". There are writers in their thirties, like Georgy Vladimov and Yuri Kazakov, there are the over-forties like Daniel Granin and Viktor Astafyev, and then those who have passed the half-century mark—Vera Panova and Viktor Nekrasov, and finally there are the veterans, Leonid Leonov and Konstantin Paustovsky. All these authors represent both the generation of "fathers" and of "sons", and, while their experiences, aesthetic attitudes and personal sympathies are different, they themselves are deeply kindred. Characteristic of all of them is their humane, undogmatic attention to new realities, their intense desire for their people's happiness and their country's well-being, and their humanity. They believe that the social duty of literature is not to sermonize but to foster the reader's independent, life-asserting yet unsentimental view of reality.

Surveying the current state of Soviet literature as seen by Soviet readers, I have mentioned only the names of Russian writers. However, today the growing achievement of the literature of other Soviet republics is especially evident. The novel-

las of Chingiz Aitmatov (Kirghizia) and Fazil Iskander (Abkhazia), the poems of Rasul Gamzatov (Dagestan) and Mustaf Karim (Bashkiria), of Arkady Kuleshov (Byelorussia) and Ivan Drech (the Ukraine) are widely read along with the best work of Russian authors and certainly qualify for any list of the best known and best loved Soviet books of recent years. Some of the above authors write in Russian while others appear in excellent translations. Characteristic of these authors is the same frankness and purposeful humanism which distinguish the best works of Russian literature today.

National poets deserve special mention. Poetry can hardly live without roots. Without folk soil, its flowers wilt on asphalt under fluorescent lamps. This is why poets like Rasul Gamzatov or Kalsyn Kuliev (Bashkiria), who brought the song-like spontaneity of their people into modern poetry, are considered so important. Their talent and craft rank them with the well-known Russian poets of the older generation: Anna Akhmatova, Alexander Tsvetkovsky, Yury Zhukovskiy and younger poets like Yevgeny Yevtushenko, Vladimir Kornilov, Naum Korzhavin who are popular today. It is noteworthy that in our country editions of poetry are as large as those of prose.

I do not want the picture I have drawn to look idyllic. By no means all stereotyped mediocrity or cheap gutter press "belles lettres" have gone, and dogmatic approaches as well as low artistic standards can be met with. But these do not determine the spiritual tenor of our time and the role of Soviet literature in modern society.

The writer's highest social duty is to tell the truth. But he will fail in his mission unless he sees or divines prospects for mankind, resists despair, mysticism or misanthropy, supports the tired and gives strength to the weak. The Soviet writer feels no hostility towards society. In his direct and impartial criticism there is the desire to help his people and the country in their progress to a happy future. The combination of sober realism and historical optimism constitutes the essence of Soviet literature today, and this has a direct bearing on the life-asserting character of Soviet reality and the dynamism of Soviet society.

SOVIET PHILOSOPHY

RICHARD T. DE GEORGE: *Patterns of Soviet Thought. The Origins and Development of Dialectical and Historical Materialism*. 293pp. University of Michigan Press. London: Cresset Press. £2 2s.

The study of Soviet philosophy and Soviet ideology has always presented particular difficulties to western scholars. It is an offshoot, or a historical product, of western thought, and must be recognized as such. Yet it can hardly be understood unless the critic is able and willing to divest himself of many of the probably quite unconscious preconceptions of western thinking. Hence western writers are apt to approach Soviet philosophy with a disconcerting mixture of condescension, puzzlement and exasperation, treating it like a deviant child whose ways of going on are beyond toleration or comprehension. Paradoxically but explicitly, the best western works on the subject are from the pen of a Jesuit, Father Walter, who is always careful to measure and mark his own distance from the doctrine he describes, accepting some points, rejecting others, but treating it with unvarying courtesy and respect as a rival philosophy in its own right.

Mr. De George, the latest American scholar to venture into this field, has some sensible comments on these difficulties. The clear-cut confrontation of opposed ideologies may perhaps be "the only practical approach to international power politics". But the scholar has to do better than this. Mr. De George contrasts the "external" approach which criticizes Soviet

and the "internal" approach which analyses it from the standpoint of its own presuppositions, and regards as a valid basis of criticism only "the generally accepted criteria of rational consistency". There may be some "over-simplification here. Some of the generally accepted criteria" may themselves be open to debate. "Occasionally, in the later chapters, one becomes aware of Mr. De George as an American speaking from the other side of the curtain. But, by and large, the tone cannot be faulted, and this is the best summary of the subject in a reasonable compass to have appeared in English for several years."

The earlier chapters are the best. The student who is not primarily a philosopher, but wishes to understand the background of Soviet thought, will find here most of what he needs to know of Marx's predecessors—Hegel and the Left Hegelians—and of Marx's interpreters, down to and including Lenin. A good deal of attention is given to Engels on the reasonable ground that Soviet philosophers have continued to treat his writings as canonical. Perhaps not enough emphasis is placed on the extent to which he developed and stereotyped certain aspects of Marx's thought. Mr. De George makes a good point in distinguishing between the Lenin of *Materialism and Empirio-Criticism* written for a polemical purpose in 1908, and the *Philosophical Notebooks*, which arose from a

of the war. Unfortunately, the letters were published only in 1930, and became generally known even later, so that official veneration of Lenin as a philosopher is directed to the shallow and didactic essay of 1908 rather than to the much more subtle, though of course informal, *Notebooks*.

The interest of Soviet ideology under Stalin turns not on the content of the successive shifts in doctrine or emphasis, but rather on the political and economic controversies which motivated them. Fairly close knowledge of Soviet history is required in order to understand the reversals of fortune which occurred on the ideological front. Mr. De George is good at narrating what happened to the philosophers, but sometimes less good at explaining why it happened. In this field, as in others, things have loosened up considerably since Stalin's death. The basic ideology has not been disowned or modified. Many topics are open for discussion which were formerly barred. But no new or decisive line has emerged; in this respect ideology has followed politics. Though Mr. De George has made no startling discoveries, he can be commended for a comprehensive, and on the whole sensible, review of a tricky subject. In another edition he should correct a mythical account of the origin of the name "Lenin": Lenin's place of exile in Siberia was hundreds of

A TREATISE OF HORSMAN SHIPP

By Mary R. Mahl

pretation of their actions which accords with some outside determination. If most sociological analysis

social movements is in terms of a comparative theory of structures. M. Touraine's is a contribution to a comparative theory of cognitive schemes. Thus he comes some way to meeting the criticisms of social historians that sociologists do not analyse processes. He does not come all the way, of course. M. Touraine's work, for most historians, very schematic. If he is attempting to explain particular movements' orientation, this is dominated by political questions and often, because of the confusing use of a Hegelian philosophy of history, the questions stand in the way of facts. For example, in a recent essay on "Class Consciousness, Social Mobility and Nationalism in Latin America" (*Sociologie du travail*, Vol. VI, no. 1, 1965) he uses a dialectical theory to demonstrate the evolution of class consciousness in Latin America. In doing this he convincingly demolishes traditional theories about the increased radicalization of the industrial working class and the equilibrating tendencies of the middle class. The evidence he uses is partially his own and partially that of Latin American sociologists. This material unfortunately is submerged in a set of classifications which categorize all Latin American societies, past and present, according to the levels of consciousness of the social movements. Thus, although particular pieces of research are conducted within the strict limits of objectivity that M. Touraine demands of other sociologists, interpretation nearly always involves the production of grand theory that over-extends the evidence.

The need for a theory of action remains. Professor Touraine has

shocked sociology into recognition of the functionalist, structuralist and system-based theory that has dominated the discipline for the past two decades. His actual research demonstrates that theories which emphasize cultural processes can be very fruitful in producing testable hypotheses and accounts of the particularities of movements. But the general theory hardly holds together. It would be useful, perhaps, if sociologists laid off general theory for a while and developed some concrete theories based on testable propositions. M. Touraine's contribution is to have shown, however dimly, that it should be possible to do this even in relation to such clumsy phenomena as social movements.

... ..

KENNETH SODDY with MARY KIDSON: *Men in Middle Life*. 485pp. Tavistock Publications. £3 3s.

but such evidence is in short supply anyway. Another criticism is that no scheme of priorities emerges, so that one cannot distinguish important from unimportant issues, or distinguish the more practical from the less practical research proposals. The tendency is to use "middle age" as a convenient peg on which to hang an assortment of topics—suicide, adolescence, animal behavior, childhood marriage and family learning, neurosis, peer groups, politics, and so on. Child development, indeed, seems to be dealt with at almost the same length as middle age.

Part VII, "The Planning of Future Study," is a kind of summary account of the material presented

of writing becomes less and less a matter of spontaneous response to a particular situation, and more a matter of conscious choice. The writer begins to think of the work as a whole, and to plan it accordingly. The writer begins to think of the work as a whole, and to plan it accordingly. The writer begins to think of the work as a whole, and to plan it accordingly.

the more general introduction of either deer's hair or rabbit's fur could have been of sufficient importance to affect the development of calligraphic habits. Alternatively, could the more effective provision of a stiff centre with a soft covering have sharpened the impact of the brush on the surface?

MICHAEL LOEWI.
51 Highworth Rd.

**THE HARVEY ROUND
REVISED**

Sir, Readers of Percy Lubbock's edition of Henry James' letters would not have found Sir Paul Harvey such a shadow as your reviewer of the new edition of his *Oxford Companion to English Literature* makes him out to be (November 30). On March 17, 1908, James writes to Gaillard F. Lapsley, then recuperating from an illness, to say that he had written in similar circumstances five years before to Harvey, "a very interesting young friend of mine (then in the War Office as Private Secretary to Lord Lansdowne)" (Vol. II,

1846-96). On January 9, 1909, he writes to Edward Lee Child asking for news of Harriet, who had then in Egypt. Most interesting of all is his longish letter to Henry to him of March 11, 1906 (Vol. II, page 481, in which he tells him of spiritualistic messages purporting to come from James's mother and of his "interesting, disinterested, fearsome and satisfying" native land). He must assume there were other letters, and as Harvey was obviously very methodical, they were doubtless preserved.

It is interesting, and puzzling, to read Henry's letter on Henry James's (1843-1916) use of the printing press. The thirteen-verse works referred to are given separate entries: *A Passionate Pilgrim*, 1875; *Roderick Hudson*, 1876; *Madonna of the Future*, 1879; *Portrait of a Lady*, 1881; *The Ambassadors*, 1903. This is an odd list, and one looks at

JOHN COWSER.

3 King's Park, Belfast.

100

of a bamboo tube and the hair is
to have been of rabbit. The later
example, which was found at one of
the military sites in the north-western
end of the Han empire, can probably be
dated between 100 B.C. and A.D. 100;
it was made of four shafts which were
bound together and surmounted by a
brass finial. The few early literary
references to writing brushes mention
the use of rabbit's fur or deer's hair, to-
gether with the use of the hair of goat's
tail. It seems that the value of a stiff
centre with a soft covering was recog-
nized from the third century at least.

Different views have been pro-
pounded on the questions of whether
deer's hair or rabbit's fur was used
more generally during these early cen-
turies, and whether the use of the one
or the other was that of a single
brush or certain uses for these ques-
tions. On account of the scarcity of evi-
dence and the likelihood that practice was by no means
uniform. But it is perhaps worthy of
mention that the very period which wit-
nesses the development in calligraphic style
of the reinvigorated notes, i.e., the third
and fourth centuries A.D. saw also the
generalized use of paper in place
of the earlier materials of wood and
silk, but were used respectively for
official and de luxe copies; and it was
in this period that the *li-shu*, or
standard style of clerical *shu*, was yielding
place to the *ka-shu*, or *semi-cursive* style.
Only some expert calligrapher or
scholar may be able to inform you
whether, in these circumstances,

Sir, Readers of Percy Lubbock's
edition of Henry James' letters would
not have found Sir Paul Harvey
such a shadow as your review of the
new edition of his *Oxford Companion
to English Literature* makes him out to
be (November). On March 17, 1906
James writes to Gairdner T. Lapsley,
then recuperating from his illness, to say
that he had written in similar circum-
stances five years before to Harvey, "a
very interesting young friend of mine
(then in the War Office as Private Secre-
tary to Lord Lansdowne)" (Vol. II,
page 92). On January 9, 1909, he writes
to Edward Leach asking for news
of Harvey, who was then in the War
Office, of all was the longest letter
from Henry to him of March 11, 1906
(Vol. II, page 481, in which he tells him
of spiritualistic messages purporting to
come from James' mother and of his
recent visit to his
"interesting, formidable, feumene and
fatiguing" native land. One must
assume there were other letters, and
as Harvey was obviously very methodical,
they were doubtless preserved.

It is interesting, and puzzling, to read
Henry's title to Henry James, (I
use the printing of the edition of the
thirty-seven works referred to, five of
given separate entries: *A Postulate
Pilgrim*, 1875; *Roderick Hudson*,
1876; *Madonna of the Future*, 1879;
Portrait of a Lady, 1881; *The Ambassadors*, 1903. This is an odd list, how-
ever one looks at it.

JOHN COWSER.
3 King's Park, Belfast.

VESTIGATION

before December, 1815, so unless Lord Russell was mistaken about the month, he was mistaken about the year. The nomenclature "Jerome Napoleon" I am prepared to concede as an idiosyncrasy rather than a solecism. My Larousse gives Jerome Bonaparte.

A JOB WELL DONE

Sir,—We were most interested to see in the issue of your paper for November 16 that your reviewer was favourably impressed by the English edition of Dornhe's commentary on Job. After detailing the excellences of the text he praises the production of the book.

Sir,—We were most interested to see in the issue of your paper for November 16 that your reviewer was favourably impressed by the English edition of D'Urbine's commentary on Job. After detailing the excellences of the text he praises the production of the book.

Any one familiar with the original cannot fail to observe how superior the English edition is in every type, lay-out and manageability. Now, we do, of course, have these advantages in the original, but we are not referring to the language of this edition, and had no wish to exalt the printers of England at the expense of their unfortunate rivals in the other countries of western Europe, but it may be that some of your readers who have not seen the book will misunderstand this—knowing that the "type, lay-out and manageability" are all from the original, and, together, in the original, in our printing house in Leiden. We are most flattered by your reviewer's kind words.

F. C. WIEDER, Jr., Manager.
B. J. Brill, Leiden.

The
off

bookseller who will be accepted by the local Chamber of Commerce!

One would hope that most university towns would have a proper bookshop, the owner of which would be only

to willing to sell books in the "hinterland" library; but most public libraries are areas devoid of bookshelves, cope with "single copy" volumes and specialist books. I am quite certain public libraries should sell books, but the suggested solution of "lending shops" would hardly help those hundreds of towns, with good public libraries but no bookshops. How can allowing "municipal trading" in bookshops, providing the chance to sell books, of first of all publicly offered to a member of the Booksellers Association, trading in the local authority area concerned? I. W. HOWES.

this commonplace book who read the essay and corrected the index failed to recognize Sidney's authorship: there is no title or signature appended. The only other known manuscript, not holograph, is at Penshurst Place.

At Blomefield's death much of his collection passed into the hands of self-styled "honest" Thomas Martin of Palgrave, an unscrupulous antiquary who had also acted as executor for Peter LeNeve, many of whose materials Blomefield had used in the preparation of his *History of Norfolk*.

ink. Martin proceeded to sell both collections piecemeal; many books and manuscripts went to John Worth, of Diss, who sold them to booksellers in London and elsewhere; other items were purchased by collectors and other interested individuals. The *Liber* is not listed in the catalogue of the post-

humous sale of Martin's books and manuscripts in 1773, nor in the Worth sale of 1774, but John Ives, a young man who had established a reputation as an antiquary before his death in 1776 at the age of twenty-four, had been a principal purchaser at both of these sales, held by Samuel Baker, predecessor of Sotheby. In March, 1777, the *Liber* was sold as part of the Ives collection by S. Baker and G. Leigh, booksellers and auctioneers to

H-WESTERLY

Legends. 142pp. Cresset Press. 30s.

R. F. TREHARNE: *The Glastonbury Legends*. 142pp. Cresset Press. 30s.

location in and around Glastonbury is shown to stem from a series of misapprehensions, misrepresentations and fabrications. Professor Treharne's procedure is sadly destructive, but admirably lucid and logically impeccable.

But, as is rightly emphasized, the unique sanctity of Glastonbury is much older and more profound than

Nouveautés en poche

HONORE DE BALZAC <i>La Femme de Trente Ans</i>	8s.
ALBERT CAMUS <i>Noces suivi de l'Été</i>	5s.

P. COLLIER (Editor): *Illustrations of Old English Literature*. Three volumes. 1,202pp. £13 10s. *Illustrations of Early English Popular Literature*. Two volumes. 860pp. £9. New York: Benjamin Blom. Guildford: Charles W. Traylen.

La Vie de Drouot 8s.
SAINT-AUGUSTIN
Confessions 8s.
ERNST WIECHERT
'La grande perversion 5s.
HACHETTE—LONDON
Retail 4 Regent Place, W.1.
Trade 25 Worship Street, E.C.2.

PARISIAN
SKETCHES
J. K. HUYSMANS 25s.
Translated by Richard Griffiths
From bookellers, or obtainable by post from
the Fortune Press, 13 Belgrave Rd., S.W.1

SIMMONDS, 16, Fleet St., E.C.4
Reprint, F.R. 2007

**PARISIAN
SKETCHES**
J. K. HUYSMANS 25s.
Translated by Richard Griffiths
From bookstellers, or obtainable by post from
the Fortune Press, 15 Belgrave Rd., SW 1
SIMMONDS, 16, Fleet St., E.C.4
Revised Edn. 1907

Social Customs

WINE

ALEXIS LICHINE in collaboration with William Field, and with the assistance of Jonathan Bartlett and Jane Stockwood: *Encyclopedia of Wines and Spirits*. 706pp. Cassell. £5 5s.

Mr. Lichine's encyclopedia, long heralded, comes appropriately at a time when demand is increasing for exact information on wines and spirits in place of the generalized panegyrics of the past. This 700-page work of reference is generously packed with facts and figures, but the style of the articles and entries is personal and allows for individual opinion: Mr. Lichine or his collaborators make many comments, some of them terse, on the quality of wines with well-known names. The book opens with ten chapters on the history and production of wines and spirits, on how to start a cellar and on other such topics. Then follow more than 500 pages of alphabetically-listed entries. If the emphasis is on French wines, justifiably owing to their eminence, variety and the greater demand for information on them, there are long and comprehensive articles on all other wine-producing countries, from Australia to Russia. There are detailed descriptions of appellations *completes* and a new Bordeaux classification, dear to Mr. Lichine's heart as a Médoc proprietor and American wine merchant. There are useful appendices, including lists of all significant Bordeaux growths with their average and average output and various tables.

There are remarkably few errors and omissions; the famous Tokay Essence is scarcely mentioned and a description of its curious production omitted from an article not free from mistakes. Australian connoisseurs will think their admired Hunter River wines given less than their due. A rather more serious criticism can be made of a few of the statistics which appear somewhat dated, doubtless the result of delayed publication; but all in all this is sure to become a standard work of reference.

FOOD

RAYMOND OLIVER: *The French at Table*. Translated by Claude Durrell. 335pp. The Wine and Food Society. Michael Joseph. £3 10s.

It is hard to imagine that a book such as this could have originated anywhere but in France, for nowhere else would one be likely to find a *chef de cuisine* with so profound an interest in and respect for his subject; and not many chefs collect incunabula. The author is the proprietor of a famous Paris restaurant in the Palais Royal, and he has written what is in fact a series of essays, some of them decorated with a few recipes, on culinary themes; and the book is inaccurately titled. There is an historical section on eating habits from classical times and earlier, with recipes for neolithic broth and other prehistoric dishes, inserted perhaps with the author's tongue in his cheek rather than in the sampling spoon. French cookery, he explains, did not come into its own until the beginning of the nineteenth century; earlier, the French nobility employed foreign cooks, and Napoleon's was Swiss.

Although M. Oliver is a Sauternais in origin, he claims no special knowledge of wine outside its use in the kitchen, and his views are sometimes eccentric, particularly for a restaurateur. He suggests that red wines should be served at cellar temperature and that young wines, whatever their quality, often benefit from being cooled before serving. But bouillabaisse appears to be his real speciality, and he devotes a chapter of more than twenty pages to its origins, evaluation and preparation. There are also chapters on aphrodisiac cookery and on the rare gastronomic books in his own library. Writing on a subject that too often induces pomposity and nostalgia, M. Oliver is refreshingly down-to-earth, with a modesty that Escott also displayed. He has a quiet humour that does not always quite come across in a slightly stilted translation of a work which must have been difficult to render into English. The book is somewhat irreverently over-illustrated.

RURAL RECORD

GEOFFREY GRIGSON (Compiler): *The English Year*. From Diaries and Letters. 186pp. Oxford University Press. 21s.

Although nature calendars are no innovation, Mr. Grigson's pretty little volume (an epithet the Victorians would not have despised) has its own distinctive manner of assembling the thoroughly English rural record. The poet he draws on—notably Coleridge, Cowper, Wordsworth, Hopkins—present only their non-metrical (they can never be termed prosaic) writings from journals or letters; while some of the prose writers, especially Ruskin, Hardy and Dorothy Wordsworth, are so poetic in observation and expression as makes no odds. Not that this brink or bank of the poetic current is really Mr. Grigson's aim in selecting an appropriate passage or two for each day of every season of the recurring year. Meteorology and natural history have their own appeal.

It must be noticed, though, that the mind, when attuned to the quiet solitudes of this rural musing, tends to see poetic gleams in the mere observer's notes of Gilbert White: "Chalchines pull off the finest flowers of the polyanthus," where the qualifying adjective "finest" may suggest a spiritual angle; or of the practical George Sturt on a December day: "Ice lay hidden in the green of the Brussels sprouts that we gathered for dinner." Peppys himself, earliest of the chosen contributors, allows for some appreciation of the material conditions he notes. As for Francis Kilvert, lavishly drawn upon, he undoubtedly has designs on his potential reader, as befits a cleric: "Beyond the orchards the lone aspen was rustling loud and mournfully a lament for the departure of summer." Supporting what the eye sees is what the mind interprets.

Such a dual condition—the physical trailing the suggestive—is the overall pleasure of the collection. While the exact daily calendar of dates is usually arbitrary, each little extract is located in its season. Reading them, the vagaries of the English climate with its seasonal and unseasonable anomalies are richly evident. The shivers and shrinkage from a biting wind, the darkness at noon, the warm and brilliant morning, are all to be found in the most frankish order. "Very cold . . . lighted a fire upstairs," writes Dorothy Wordsworth when the month is August. Nathaniel Hawthorne, spending some years as Liverpool's American Consul in the country he welcomed as "Our Old Home," readily captured its meteorological qualities, writing in September of "the dull, rainy English twilight brooding over the lawn."

While the selection ranges chronologically from Peppys to D. H. Lawrence and Katherine Mansfield, not

all nature-lovers can be given a footing in it. When it comes to illustrations of the country scene, these too, preeminently in the nineteenth century, are thick as autumn leaves; but Mr. Grigson has treated them with a firm autocracy. He turns his back on Turner, Ruskin, Old or younger Chromie, Thomas Girtin, Peter de Wint, Richard Wilson, Samuel Palmer. Only one picture to the month is to be admitted in any case. Since conditions for these dozen places could be too perplexing, the solution is, let one man stand for all. Who better than Constable? His elm and ash are fir trees. Bridge at Borrowdale, view on the Slour, and monolithic windmill piercing a characteristic cloud-draped sky are all informal drawings from his sketch-books. They complete the pattern by translating the choice and chance delights of diary jottings into his own medium.

HAIR

JEAN KEYES: *A History of Women's Hairstyles, 1500-1965*. 86pp. Methuen. 22s. 6d.

Short handbooks are useful when we want to put a washer on a tap or tell a mushroom from a toadstool. They become dangerous when they deal with subjects that can only be compressed by distortion. Brevity can lead to boredom if there is no room left for the fun. Jean Keyes puts three centuries of women's hairstyles into eighty half-filled pages; the publishers hope the book will be "of interest to the general reader and of help to all students of hairdressing, especially City and Guilds examination finalists."

The general reader would do better to borrow one of the exhaustive books already available—especially Richard Corson's enormous and amusing *Fashions in Hair*, which Miss Keyes does not mention in her suggestions for further study. The student may well learn more from memorizing a small one; these curt notes are for the same customers as those new examination aids that give the facts for O levels on a set of plastic cards.

It is perhaps unfair to blame an author who may have been encouraged by her publishers to write down for a market; but hairdressing, both in its history and its practice, is an erotic subject that cannot be made sexless and tidied into a syllabus as brief as this. One might as well write a schoolbook on the codpiece as try to lecture so seriously about what women do to their heads.

DRINKERS' HINTS

CYRIL RAY (Editor): *The Compleat Innkeeper*. 9. 224pp. Collins. 30s.

Among the contemporary profusion of books bent on instructing people on how to amuse themselves, *The Compleat Innkeeper* strikes a congenial and reassuring note. Mr. Cyril Ray edits it knowledgeably, indeed, but with a proper sense of its character as an "entertainment." Here are people, anxious to tell us, in the pleasantest of ways, about meat (Miss Margaret Sharp) and potheen (Mr. Brian Inglis) and one charming lady (Mrs. Helen Thomas) recalls hop-picking in 1905. Miss Margherita Laski tries to work out what Keats meant by claret and if she does not convince with her solution, Keats must be largely to blame. Mr. Joseph Wechsler pays his tribute to a great chef, Alexandre Dumas, and Mr. Ernest Atkinson ranges agreeably over that gloomy, compulsory subject, the comparative cost of drink in succeeding ages.

Mr. Ray has laid the short-story writers lavishly under contribution, with Mr. Eric Linklater manipulating Rousseau, Thérese and James Boswell by means of a Herminie catalyst, Mr. Graham Greene observing, with resignation, although intruding into romance, the lunatic time conversation in Bentley's restaurant and Miss Rosalind Erskine telling the tale of a kind of dorm feast that would never have entered the imaginations of Bessie Bunier. Mr. Richard Osborne gives us a searching analysis of Bertie Wooster's eating and drinking. Miss Sheila Hutchins tries to account for the low standard of British teetotalism in the past, while Mr. John French writes about graces said at table.

The graver matters of the book are provided by counsellors whose opinions cannot be lightly cast aside. New Zealand wines, it seems, are almost upon us, and very good "C.R." makes them sound. Mr. Edmund Penning-Rossell puts a lot of militant drinkers in a better position to fulminate on the subject of wine-labeling and gives good advice on what should be bought and what should be drunk in 1968. Anyone addicted to mineral waters will be obliged to Mr. Hugh Johnson for classifying them so acceptably.

The production of the volume is up to its usual happy standard, and the older illustrations, in particular, are an indulgence.

WORK CLOTHES

PHILLIS NUNNINGTON and CATHERINE LUCAS, with chapters by ALAN MANSFIELD: *Occupational Costume in England*. From the eleventh century to 1914. 427pp. 64 plates. A. and C. Black. £3 3s.

The publication of *Occupational Costume in England* fills a very important gap in publications on the history of costume. There are excellent books on costume worn by the minority who could afford to dress as fashion dictated and were not obliged to wear out their clothes, many of which are therefore preserved in museums and private collections. These people could also afford to have their portraits painted; for them fashion journals and fashion plates were made, and they were generally more articulate than the working-classes and their writings have given the fashion historian a great deal of valuable information on how they dressed. But until now, what the poorer but much more numerous working-class population wore has been much more difficult to find out. This book on occupational (and therefore working-class) costume, the result of much delving into primary sources of information, therefore makes a most welcome appearance.

The greater part of the book consists of chapters on the various categories of English worker—manual workers on land and sea, tradesmen, craftsmen, household servants and the public services and the medical profession are all surveyed in turn and the development of their distinctive dress, if any, considered chronologically. These accounts are followed by a discussion of the evolution of protective clothing, and of special relations of clothing to work, such as sartorial symbols and "The rationale of irrational clothes."

The subject turns out to be a complex one. As one would expect, really hard manual work, such as coal-mining, or for that matter work which was less hard but still meant considerable inconvenience and discomfort, such as leech-gathering, inevitably imposed quite drastic modification on the normal fashionable style of dress. In 1842 the ordinary respectable woman wore a long voluminous skirt supported by several petticoats; but an engraving of that bent almost double in a low underground passage, pulling along her breeches that were really the only possible dress for the job. Really practical and distinctive occupational wear, such as the countryman's smock, tended to evolve not much before the nineteenth century. The poorest workers, if their work permitted it at all, liked to keep their pride and imitate the current fashion as best they could. The wretched Bryant and May factory girls wore crimlins under their tattered garments, although the practice was positively dangerous. The element of pride ensured that some workers were hardly distinguishable when their circumstances were sufficiently prosperous, from their leisured counterparts; gardeners, for instance, the aristocrats among the land-workers, were fashionably dressed from the Elizabethan period onwards. The lady's maid dressed only a little less ornately than her mistress, but was still dressed fashionably. Sometimes fashionable details persisted in occupational dress after they had ceased to be fashionable—the vestigial caps still worn by nurses and waitresses are an example of this.

The book is profusely illustrated with original miniatures, paintings, portraits, engravings, caricatures and photographs; numerous line drawings are taken from similar sources, and there are many quotations from original literary sources as well. Also there is a voluminous bibliography.

The usefulness of this excellent and scholarly book will not be confined to historians of costume; there is material of interest to the social historian as well, and to producers of films and plays. It is altogether useful, interesting and attractive publication which deserves every recommendation.

PLAY CLOTHES

IRIS BROOKE: *Medieval Theatre Costume*. 111pp. A. and C. Black. 35s.

Medieval Theatre Costume is a misleading title, but the author is not unskillful in forestalling criticism: "Perhaps," she says, "we are still struggling against the so-called historical accuracy and exactitude preached by Charles Keen in the middle of the last century . . ." such an attitude, she goes on, "should be dismissed as outmoded." It is certainly dismissed.

It is true, of course, that in the theatre today historical plays are, as they were in the eighteenth century, presented in fanciful variations of the modern fashion in dress. This not unnaturally coincides with the mid-twentieth century's version of bowdlerized Shakespeare, which, in its turn, coincides with the present unpopularity of the study of history.

Had it been more in line with these modish attitudes the present book might have been interesting as an example of the speed at which they sink to the level of the schoolroom. As it stands, however, its chief interest lies in the presentation, through the eyes of 1966, of clothes redrawn from works of art, mainly from Italy and France, between roughly 1290 and 1500. Ambrogio Lorenzetti's "Peace" (for example from what here called "Allegory of Good Judgment") is made to stand up and wave a branch of something. Her thick golden plaits of hair are replaced by a short hair-cut which happened, when it was redrawn, to follow more or less the same silhouette, and her sleeves, which Ambrogio emphasized as exquisitely fitted to her forearm, have been sufficiently loosened to please the eye of two years ago.

The text includes a good deal of varied information as, for instance, the fact which appears under "Liturgy" that a James Branch Cabell society has been founded. A quarterly, *Cabellian*, will be issued. Contributions should be sent to William L. Godshalk, Department of English, University of Cincinnati, Cincinnati, Ohio 45221. Other information from Professor Julius Rothman, Department of English, Nassau Community College, Nassau, New York 11643.

Astrology

NAYLOR, P. I. H. *Astrology*. 242pp. Robert Maxwell. £2 2s.

This survey of astrological theories and practices down the centuries reads as if spoken at top speed into a dictaphone and transcribed by a typist with a marked distaste for the useful word and a trick of substituting grandiose new terms for old (symbolism, for instance, replaces symbolism) and extremely permissive notions of spelling. Boccaccio is Boccacio, Colet Collet, Saladin Salladin, Keyserling Keyesling and Robert Plund an in-codion.

It is the greatest pity that after taking so much trouble to collect a mass of reconcilable material and sort it into an order Mr. Naylor should not have stopped to digest it rather than leading it straight back to the reader. Much historical research has obviously gone into the volume, and it should be both stimulating and useful to those with leisure to check the author's references, examine the historical contexts of his facts, and look with extreme caution at his interpretations, which can be very odd indeed. Thus, he presents St. Augustine as "turning his coat" from Manicheism to Christianity not because the former with a type intellectual-spiritual snobbishness despised material things as evil, while the latter affirmed their potential goodness and significance, but simply because the Manichees believed in astrological predestination while he backed free will. Swift, who suffered from Meniere's disease but was no lunatic, is flatly labelled "the mad Dean." It is thought possible to regard the life of a pope as "glamorous and easy." And so on.

There is little attempt to distinguish astrology as a scientific discipline from astrology as large scale fortune-telling much before the seventeenth century; and though it is true that the two were long regarded as inseparable, the philosophical theory of correspondence between microcosm and macrocosm, their faces being different ways.

Drama

HALL, WILLIS and WATERHOUSE, KEITH (Editors), *Writers' Theatre*. 113pp. Heinemann Educational Books. 18s.

Arden, Chapman, Hall, Livings, Mortimer, Osborne, Owen, Pinter, Simpson, Turner and Waterhouse are all present and correct in this parade of present-day playwrights. Each has been asked to select his favourite passage from one of his plays and to preface it with a comment. The excerpts are interesting, and the notes illuminating, but of this slender book's 113 pages seventeen are blank and ten more are occupied only by the name of the playwright and his play.

Ecology

NICOL, HUGH. *The Limits of Man*. 284pp. Constable. 35s.

This book is a warning that the predicted population of the world cannot be sustained unless there is a much more economical use of fossil fuels. Dr. Nicol is a chemist and ecologist of repute, and the lesson of his book is one that needs to be taken to heart. Nevertheless doubt must be expressed whether he has sounded the call with sufficient clarity to secure for it the attention it deserves. The connexion between fossil fuels and the growing of foodstuffs is never made sufficiently clear; and sometimes Dr. Nicol's anger at fallacies—such as the sufficiency of the sun's rays for food production, or the unlimited potentialities of nuclear energy—seems to get the better of his pen. The picture of Hurstmonceux Castle which so surprisingly appears as a frontispiece may also defeat his purpose; for instead of reminding readers that the depletion of the Sussex forests led to a fuel crisis in the fifteenth century, it may make them think that technologists will always find a solution. This would be a pity, for the message conveyed rather than proclaimed in his text is of urgent importance for the human race.

Economics

McGREGOR, G. P. *King's College, Budo: The First Sixty Years*. 168pp. Oxford University Press. 20s. 6d.

The ideas of Dr. Arnold for training Christian gentlemen find expression in Africa. King's College is the alma mater of Uganda's elite. This detailed little book traces its fortunes over the years. It provides a frank and faithful record.

History

SHARMA, B. L. *The Kashmiri Story*. 271pp. Asia Publishing House. 30s.

So much has been written on the Kashmir question by partisans of the Indian, the Pakistani and the Kashmiri that it is difficult to find a new angle of scientific progress in the study of the region. This book, however, is a welcome addition to the literature on the subject. It is a history of the region, written by a Kashmiri, and it is a history of the region, written by a Kashmiri, and it is a history of the region, written by a Kashmiri.

Music

ARMAN'S Song Book. Edited by C. H. Ward-Jackson and Leighton Lucas. 265pp. Blackwood. 36s.

This brings Mr. Ward-Jackson's publication of 1945 up to date so that it includes the new songs of the day.

The selection is generous, with, for example, thirty-one entries for Archibald, and seventeen for Anacreon. Pindar is excluded for good reasons. The commentary is full and up to date; there is a special introduction to each of the twenty-three poets, and close attention is paid to metrical matters, so that this edition should be of great service to teachers and students alike.

CAMPS, W. A. (Editor). *Propertius Elegies*. Book II. 236pp. Cambridge University Press. 35s.

Mr. Camps has already edited Books I, III and IV of the Elegies, and he shows the same scholarship and judgment in his handling of this, the longest and most difficult of the four books. Variations of tone and spacing of the text; differences from the Oxford text (1900) are listed; and he acknowledges his debt throughout to Enk's major edition. For most readers his own edition will prove an excellent guide to the study of the text.

Diodorus of Sicily. Vol. XII. Fragments of Books XXXIII-XXL. Translated by Francis R. Walton. 678pp. Heinemann. 25s.

This volume completes the Loeb edition of Diodorus Siculus. Professor Walton, who was responsible for volume XI, has translated the fragments of Books XXXIII to XL. Professor Geor has compiled a 350-page general index, a work of especial value for this *Library of History*, now chiefly regarded as a "mine in which to dig for fragments of better works."

Novels

TODD, ARTHUR C. *The Cornish Miner in America*. 279pp. Truro: Bradford Barton. £2 10s.

Through its emigrant miners Cornwall has close links with the United States. Between 1840 and 1914 more than one-third of the Cornishmen are said to have left for America, and Dr. Todd's discovery that so many of his extra-mural students had worked in America or had relatives there inspired him to investigate the story of the mining emigrants. Based as it is on talks with their descendants, as well as research into archives, the book is greatly concerned with individuals and their families. In tracing the history of the "Cousin Jacks" as Americans called them, and the big part they played in opening up the west, the writer has found a theme of interest on both sides of the Atlantic.

WATKES, BRYAN: *Moerland and Valand Farming in North-East Yorkshire*. 35pp. York: St. Anthony's Press. 5s.

Medieval farming, arable and pastoral, as practised by the Yorkshire monasteries is closely examined by Mr. Watkes in this thirty-second booklet of the St. Anthony's Hall series. The Cistercians at Rievaulx and other orders elsewhere moved into the region devastated by the Conqueror in 1069, and in the two following centuries they resettled it and restored it to cultivation. Drawing on monastic and other sources the writer describes the methods by which they did it.

Journalism. KING, CECIL. *The Future of the Press*. 117pp. MacGibbon and Kee. 12s. 6d.

These three lectures on the British press are conspicuously businesslike in their approach to the subject; newspapers are commercial properties and the emphasis is on such practical matters as circulation, mergers and competition. In the first Mr. King makes a survey of Fleet Street history since the Northcliffe revolution; the second is mainly concerned with current practice; the third glances at the prospects ahead. The serious press, he concludes, has now adapted itself to a new society and thereby won a bigger circulation, but "it is important that quality papers should not cease to be what they are; the organs of the most intelligent and opinion-forming minority."

Fiction.—H. E. BATES: *A Moment in Time*. Penguin. 5s. EDMUND COOPER: *All Pools Dry*. Hodder and Stoughton. 3s. 6d.

History.—J. H. Hexter: *Reappraisals in History*. Longmans. 15s. PETER SPURFORD: *Origins of the English Parliament*. Longmans. 15s. ALFRED SUNDL: *A History of the Aztecs and the Mayas and their Conquest*. Collier-Macmillan. 8s. 6d. EDMOND TAYLOR: *The Fall of Man*. The Collapse of the Old Order, 1903-1922. Penguin. 10s. 6d. CHOW TSE-TUNG: *The May Fourth Movement*. Stanford University Press. 10s. 6d.

Biography and Memoirs.—"MISS READ": *Miss Clara Remond*. Illustrated by J. S. Goodall. Penguin. 4s. 6d.

Religion.—J. C. RYLE: *Warnings to the Churches*. The Banner of Truth Trust. C. K. YONG: *Religion in Chinese Society*. University of California Press. 28s. 6d.

Social Studies.—GEORGE ROSEN: *Democracy and Economic Change*. University of California Press. 19s. 6d. EIRA F. YOOEL: *Japan's New Middle Class*. University of California Press. 22s. 6d.

World Affairs.—BARR DAVIDSON: *Which Way Africa?* Penguin African Library. 5s.

List of Publishers and Distributors.—Free Press (Collier-Macmillan); National History Press (Transatlantic Book Service); Stanford University Press (Oxford University Press).

BOOKS RECEIVED

[The inclusion of a book in this list does not preclude its subsequent review]

as well as those of pilots, observers and airmen and women. The musical scores have been checked by Mr. Leighton Lucas so that new-comers to the services can follow in the exact tradition notationally. They will still have to be initiated verbally by the old hands for these are the polite versions. The sung versions, like all good folk songs, are handed down orally where the successors of those who flew and tended aircraft from 1914 onwards regale themselves and make revelling and ribaldry disguise their devotion.

Religion

THOMAS, D. WINTON. *Understanding the Old Testament*. 22pp. The Athlone Press. 5s.

In this Ethel M. Wood lecture delivered before the University of London on March 6, 1967, Professor D. Winton Thomas, Regius Professor of Hebrew in the University of Cambridge, delivers a timely warning against the drawing of too facile conclusions from the apparent meaning of words in the Old Testament. The immense advances made in recent years in lexical and philological studies have shown that understanding the Old Testament is a difficult matter, beset with pitfalls for the unwary. A most salutary warning.

Social Studies

HAINES, NICHOLAS. *Person to Person: A Work Book in Principles and Values*. 148pp. Macmillan. 30s.

Person to Person would be a good book to put into the hands of anyone likely to be questioned in a public opinion poll—even though the result might be a big increase in the "Don't know's." Mr. Haines's method is to take a situation which has been prominently before the public, to elicit a problem from it, to discuss the principles which might be expected to emerge in solving the problem, and to disengage the values at which people aim when they employ such principles. He considers in this way the following subjects of recent controversy: the right of journalists to penetrate the way policy is formed in Whitehall, Rhodesia, Vietnam, drug-taking and the use of methods that have hitherto been rejected in combating crime. He studiously avoids personal commitment, and gives five copy-book examples of how democratic discussion should be conducted.

Wines

RAY, CYRIL. *In A Glass Lightly*. 194pp. Methuen. 30s.

Mr. Ray is one of the most engaging of those who write on wine, for he is neither pretentious nor ponderous; and in this volume of linked essays on liquors that he has drunk, and mostly liked all over the world, he maintains a light touch. After a biographical introduction in which he admits to having won his first school prize for an essay on the evils of alcohol, he begins with aperitifs and runs

through much of the traditional wine list, ending up with cups and muffled drinks; and a valedictory chapter on the morning-after. He also discusses courses on beer and whiskies. Although his taste in drink is catholic, Mr. Ray does not write on all wines with equal attention or enthusiasm. Champagne is treated at greater length than any other type of drink, burgundy is soon passed over, port and madeira are omitted, but Mediterranean and Californian wines are discussed; and "Napoleon Brandy" is once more exposed.

SCHOONMAKER, FRANK. *Encyclopedia of Wine*. Edited by Hugh Johnson. 372pp. Nelson. £2 10s.

Mr. Schoonmaker's *Encyclopedia* has been available in the U.S.A. for some time, and provides a compact and useful work of wine reference. It will attract most those chiefly concerned with wines from the leading wine countries of the world, for it is somewhat scrappy on wines elsewhere, giving little space to such considerable producers as Yugoslavia and Australia, and omitting Rumania and the Soviet Union. On the other hand, it is particularly good on German wines, on which the author has already written an excellent book—although he, or his editor, nods in describing Schloss Bockelheim as a vineyard: it is a small district. He is also very sound on French wines, although like other American writers he tends to overpraise big names. There are useful small maps of districts and communes of Bordeaux and Burgundy, and valuable appendices listing the chief wines of France and Germany, the totals of national import/export and consumption totals. Even though it was originally planned for rather less sophisticated Transatlantic readers, some entries seem rather unnecessary. Under the heading "Poor" the entry begins "Used of a wine that has no much to it"; and to "Thin" "Applies to a wine deficient in alcohol and body; watery, poor."

TUCK, CHARLES A. *Cocktails and Mixed Drinks*. 91pp. Kaye and Ward. 15s.

Apart from the international favourites, cocktails have a post-First World War flavour, as exemplified by varieties in this concise guide with such names as Mary Pickford and Lindbergh. Nevertheless they remain part of the accepted alcoholic scene, and a wide range may return to favour as the search for new drinks continues, and if the spirits on which most are based were to become relatively less expensive. The virtues of this little book by the head bartender of a well-known hotel in the West End of London are the profusion of recipes and the conciseness of the instructions. There are also recipes for fizzes, cups, coolers and punches.

THE WEEK'S PAPERBACKS

Titles in bold denote original publications.

Literary Criticism.—ROBERT E. SPILLER: *The Cycle of American Literature*. New York: The Free Press. 18s.

Philosophy.—PHILIPPA FOOT (Editor): *Theories of Ethics*. 8s. 6d. A. PHILLIPS: *Chrysippus (Editor): Knowledge and Value*. 8s. 6d. ANTHONY QUINTON (Editor): *Political Philosophy*. 9s. 6d. P. F. STRAWSON (Editor): *Philosophical Logic*. 8s. 6d. G. J. WARREN (Editor): *The Philosophy of Perception*. 7s. 6d. Oxford Readings in Philosophy. Oxford University Press.

Religion.—J. C. RYLE: *Warnings to the Churches*. The Banner of Truth Trust. C. K. YONG: *Religion in Chinese Society*. University of California Press. 28s. 6d.

Social Studies.—GEORGE ROSEN: *Democracy and Economic Change*. University of California Press. 19s. 6d. EIRA F. YOOEL: *Japan's New Middle Class*. University of California Press. 22s. 6d.

World Affairs.—BARR DAVIDSON: *Which Way Africa?* Penguin African Library. 5s.

Free Press (Collier-Macmillan); National History Press (Transatlantic Book Service); Stanford University Press (Oxford University Press).